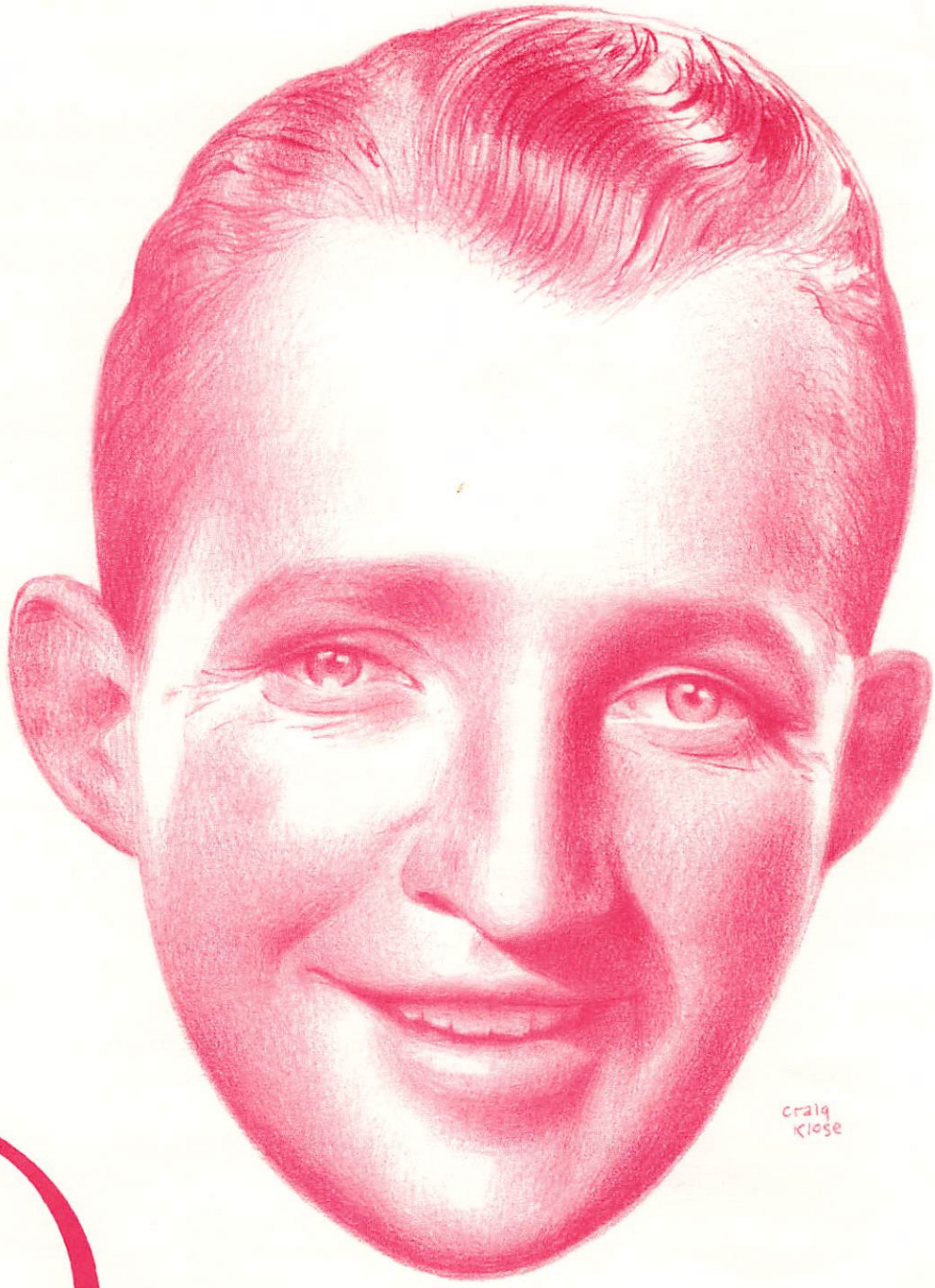
Club Crosby

SUMMER
1999



Bingang

Subscription Information

Most of you have paid your dues for 1999, but some have not. On your mailing label, directly above your name, is the date your membership expires. We would appreciate payment as soon as possible after that date, please! ☐ If this box is checked in red, payment is overdue!

If the club is to remain financially stable, it is necessary that all members pay dues on a regular basis. We would not like to drop any members for non-payment, but it may become necessary to do so. If any of you are no longer interested in receiving *Bingang,* please drop us a note or postcard.

Please follow these instructions for payment of dues:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for $11.00, made out to Club Crosby, to:

Wayne Martin, Editor *Bingang*
435 So. Holmes Ave.
Kirkwood, MO 63122-6311

U.S. postage stamps in denominations of no more than $1.00 are also acceptable for payment.

Canadian members must pay in U.S. dollars by means of a postoffice money order or an international bank draft drawn a U.S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

TO OUR MEMBERS IN EUROPE

Ken W. Crossland of W. Midlands, England, is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them by regular mail to the members. Dues are $16.00 and must be submitted to Ken *in an amount equivalent to $16.00 U.S.* Send dues or notice of non-receipt of *Bingang* to:

Ken W. Crossland
9 Arden Drive
Dorridge, Solihull
W. Midlands B93 8LP, England

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are $16.00, and journals are sent airmail. Send your remittance, made out to Club Crosby, to:

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The cover for this issue was designed and drawn by Craig Klose, an artist and writer who lives in Buffalo, NY, and who is a member of Club Crosby. Craig also designed the cover for the Silver Eagle set "The Complete Bing Crosby." He is currently working on a book on the actress Sandy Dennis.

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Readers Write

Dear Wayne,

I thought the Winter *Bingang* was fantastic as usual. I enjoyed the article about you and Bing that was written by Kevin Murphy. In it, you mention listening to Bing during the 40s. I thought that I started listening to him during the 30s. Therefore I figured that I am a bit older than you. Born October 6, 1920. You mentioned buying used records at ten cents. The only price I can remember is 35 cents each or three for $1.00. This probably was in the 40s. I still have Bing's first Decca record. It is number 100, and the songs are "I Love You Truly" and "Just a-Wearyin' for You." It was recorded in August 1934.

About the only thing that I can really remember about Bing's early radio shows was when Victor Borge first appeared on the Kraft Music Hall. Looking it up, Borge first appeared on December 4, 1941. I don't think that Borge could speak English at that time. After conquering the language barrier, he went on to become one of our great performers with his beautiful piano playing and wonderful sense of humor.

As a fan of Sinatra's, I appreciate your tribute to him. Bing is still number one with me.

I"m looking forward to the next issue.

— Stan Ziminski, Massapequa, NY.

Dear Wayne,

If Club Crosby members are tired of listening to talk shows on radio, try to find "The Music of Your Life" on the dial. This all-music program comes from Hollywood and is beamed via satellite all over the country, 24 hours a day.

Der Bingle is featured from time to time, and it sure sounds good to hear his recordings on the air. One of Bing's songs currently played daily is "You Belong to My Heart," which for some reason is seldom heard on any CD.

— Bob Chandler, Naples, FL.

Dear Wayne,

How nice that the winter issue of *Bingang* introduced you and your story. For so many years "Wayne Martin" was just one of the leaders of the "Bing" club. I'm glad to learn who "you" are. Please have more features like this.

— Scott Hughes, Huron, OH.

Dear Wayne,

Many thanks for the Winter 1998-99 issue of *Bingang* magazine. I particularly enjoyed the articles on Karolyn Grimes, Kate Smith, and Leo McCarey — also the varied viewpoints in the coverage of Frank Sinatra and his relationship to Bing.

— Bob Larsson, Newington, CT.

Dear Mr. Martin,

I cannot thank you enough for the wonderful job you and your peers do for *Bingang*.

Bing has been my idol since about 1941 or 2. I was about five or six, and I would hear his records blaring over the loudspeakers on our main avenue, especially at Christmas time. I feel as so many do that he hasn't received the recognition he deserves in these later years.

— Dolores Onorato, Rutherford, NJ.

Hi, Wayne!

Whenever a new issue of *Bingang* arrives, I'm always amazed at the number of newsworthy items contained therein. You never seem to run out of interesting articles to fill up the pages of your publication and to satisfy your readers. The recent Winter 1998/99 issue is truly one you and your editorial staff can be mighty proud of. Your efforts do not go unnoticed!

— Marcie Kukla, Rockford, IL.

Dear Wayne,

Thanks for your letter telling me about Club Crosby. I was wondering if any of the old-time members of the club were ones that I had as pen-pals back in the early forties. Do any of them remember being a pen pal with Helen Milton of the Bronx, New York? If so, I would love to hear from them.

Helen Ley, Harrisonburg, VA.

Editor's Note: Helen has recently rejoined Club Crosby. Welcome back! We have missed you! You can write to Helen Ley at 405 Cedar St., Harrisonville, VA 22801.

Dear Wayne Martin (By E-mail):

I wanted to take a moment to personally thank you for the birthday wish you recently sent me through my website.

Never in a million years (no, not my age), did I think I was going to receive the thousands of E-mail wishes that I have.

Please continue to visit my website at <bobhope.com> and thanks again.

Bob Hope

Dear Wayne:

Another year gone by. Time to start your great work as you fellows always do. It's hard to put into words the praise you guys really deserve for the continued wonderful efforts keeping your members informed about our mutual friend, Bing.

Ray Henderson, Brick, NJ

Complete addresses are printed only at the writer's request.

The Editor's Page

A JOINT PROJECT. Those of you who belong to the International Crosby Circle already know that Club Crosby and the I.C.C. participated in a joint effort to provide discographical information and clarification of details on the 4-C.D. set of Bing's songs taken from V-Discs and issued by Collectors Choice Music. In our last issue we offered an alphabetical listing of the V-Discs and their sources, and quite a few of you ordered that.

After the listing was finished, I listened to the entire set again, and the things that had bothered me before came back to haunt me again. The recording of "Please," for example, sounded exactly like the old Brunswick recording."You Are My Sunshine" sounded like the commercial Decca issue. I knew that commercial masters were not used on these particular songs on the original V-Discs. There were other things in the set that just didn't seem "right." Then I had an idea. Why not have Steve Lewis put the whole listing on his web site? Maybe somebody else had noticed the problems with the set and could provide some information on what was *really* on these CD's.

It worked! Malcolm Macfarlane of the I.C.C. e-mailed me that Lionel Pairpoint was making a study of the entire set and was comparing the songs on it to the V-Discs themselves and to radio sources. Malcolm suggested that we print Lionel's findings and a corrected alphabetical listing in an issue of *Bing*. This was done in I.C.C.'s spring 1999 issue.

As it turned out, about a dozen songs in the set are not from V-Discs at all, but are from commercial recordings or other sources. Most of the "forgeries" are on the 4th CD. I can't tell you *why* that was done.

It was a pleasure to work with Malcolm and Lionel on this project. It shows what can be done when we all work together in Bing's interest. The internet has made that very easy, and I hope that we can find other projects to work on together.

If you ordered the printed copy of the listing from us and would like a corrected copy, you can have one for $2.50 to cover the cost of printing and postage. The corrected copy is also on the internet for free. If you haven't ordered previously and don't have access to the internet, the cost of a printed copy is still a $5.00 donation to Club Crosby.

We are no longer offering the complete alphabetical listing of Bing's commercial recordings, as it was just too expensive and time-consuming to produce. We had quite a few orders, and we hope that those of you who requested it are finding it to be useful.

DUES UP A DOLLAR. Effective January 1, 2000, the cost of annual dues will go up to $12.00 for U.S. and Canadian members. At present, overseas members' dues will remain at $16.00. It has been about ten years since we last raised the dues, and the cost of printing and distributing the journal have continued to go up. We hope this will not be a hardship for any of you!

NEW TYPEFACE. After experimenting with various typefaces in the last issue, we have settled on this one for the "body" type of *Bingang*. It is called Cheltenham Book and is set in the 10-point size. This typeface has a long and distinguished history in the printing industry. Many of the headings in the journal, including the one at the top of this page, are set in the Fenice typeface, an elegant but dignified face which has been used in this issue in various sizes. If any of you have any comments — good or bad — send me a note.

NEW VIDEOS FROM FESTIVAL FILMS. Check out Festival Films' ad on page 50 of this issue for three new videos. Members Ron Hall and Bob DeFlores do a tremendous job with old films and TV tapes, and they certainly deserve our support.

MALE SINGERS SNUBBED BY A.F.I. If you saw the American Film Institute special on C.B.S in June, you probably noticed that no male singers were considered worthy of a place on the list of important Hollywood actors and actresses whose careers started before 1950 or ended with their deaths. Excluded were not only Bing, but Frank Sinatra, Elvis Presley, Dean Martin, and other important male singers who made movies.

It was not a bad show, though; in fact, it was very enjoyable to those of us who love old movies and originally saw them in the big old movie palaces. (One reason I no longer go to see films is that I hate to sit in a half-empty shoebox of a theater, too close to the screen even if you sit in the back row, and with sound so loud you are half-deaf by the time you leave.)

As far as the winners were concerned, who could argue that people like Bette Davis, Katherine Hepburn, Humphrey Bogart and Cary Grant should not be at the very top? Judy Garland belonged on the list, too, as well as Spencer Tracy, Gregory Peck, Shirley Temple, and Vivien Leigh, and so many of the others who were honored.

But I digress: Not only was Bing not nominated, but he was deliberately shut out of the clips that were shown. He could very well have been shown with Ingrid Bergman in *The Bells of St. Mary's* or with Grace Kelly in *Country Girl*, but he wasn't.

Incidentally, the *St. Louis Post-Dispatch* conducted its own poll in connection with the A.F.I.'s poll. Would you believe that Bob Hope placed 24th and Bing Crosby 25th on the *Post's* list?

We hope you enjoy this issue!

Hayne

Rosie & Bing:

An Appreciation

By Greg Van Beek

"BING was the greatest friend I ever had in show business. He kept in touch when I was ill, gave me work at every opportunity when I recovered, and became a close personal friend. It was a wonderful experience to know him and to work with him. He was just magic."

— Rosemary Clooney, 1977.

Bing Crosby sang with just about every singer you can think of that came along during his 50+ year career. Some of the most memorable (and enjoyable) duets are those done with the pride of Maysville, Kentucky, Rosemary Clooney. Now that Rosemary herself is celebrating more than 50 years in show business, I thought it would be fitting to examine their combined efforts.

No doubt Bing, like the rest of the country, first took note of the new singing sensation named Clooney during the summer of 1951. It was at this time that her phenomenally successful record of "Come On-a My House" was racing up the charts. Bing himself took a whack at the song on his October 10, 1951 radio show.

In 1952, Rosemary was at Paramount filming her first feature film, *The Stars Are Singing*. It's while working on this film that she first met Bing Crosby, who was shooting *Road to Bali* on an adjacent set. Rosemary was awestruck, noting that Bing's robin's-egg blue eyes perfectly matched the blue shirt he wore in the film. The two hit it off immediately and remained close friends for the next 25 years.

Bing wasted no time in having Rosemary booked as a guest on his radio show. From their first duet, "Zing A Little Zong," on the June 11, 1952 Chesterfield program, it was obvious to anyone listening that these two were a natural blend. In fact, just recently on the *Tom Synder Show* on CBS-TV, Rosemary said the best singing partner she ever had was Bing. She went on to say that their voices and range were so compatible and so much alike that they could actually pick out the keys they would sing the duets in for one another!

Rosemary guested on Bing's radio shows several more times during the 1952-53 season. Some of the highlights of their outings include a stellar duet of the Christmas classic "Silver Bells" on the December 11, 1952 Crosby show. This is by far Bing's finest rendition of the song, and Rosemary quite ably takes Carol Richards' part in an arrangement similar to Bing's 1950

Decca recording. Other stand-outs include the bouncy "Two To Tango" and Rosemary and Bing's re-creation of a 1940 Crosby classic, "Only Forever" (January 8 & April 9, 1953 respectively).

In August, 1953, filming began on a new musical at Paramount, the first to utilize the revolutionary wide-screen technique known as Vista-Vision. No one could have guessed how soon Vista-Vision would be forgotten, and how long this film would endure as a beloved staple of the Holiday season.

The film was *White Christmas* and marked the zenith of Rosemary's film career, as well as the only joint feature film appearance of Rosemary and Bing. It was a smashing success, Paramount's biggest money-maker of 1954.. It swelled their bank book balance by $12 million dollars in U.S. grosses. The team of Berlin, Crosby, and Christmas still made for movie magic.

Rosemary joined Bing & Co. for another batch of broadcasts during the 1953-54 season, which marked Bing's last for a weekly half hour series. A couple of highlights are the monster hit for Dean Martin, "That's Amore," given the Crosby-Clooney treatment (October 11 and November 22, 1953), and "Man and Woman," a hit record on Columbia by Rosemary and her husband José Ferrer. Bing gamely assumes José's role as "Man" (May 2, 1954).

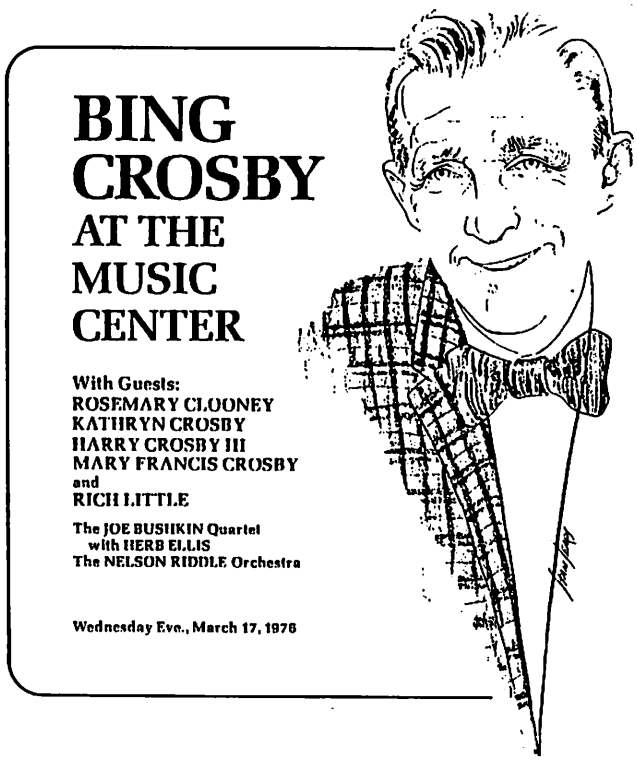
With the end of the familiar half hour music variety program Bing had utilized since the Kraft Music Hall days, he finally embraced the medium of television. In October, 1957, the Ford Motor Company staged a mammoth hour-long special hosted by Crosby to promote the newest (and shortest-lived) member of the Ford family, the Edsel. On hand were Rosemary, Frank Sinatra and Louis Armstrong. The show won huge ratings, unlike the car it promoted. The Edsel would be discontinued in late 1959. If the car presented to Rosemary for her role in the show is any indication (as she was trying to get into it, the door handle fell off), it was doomed from the start.

The following year (with Bing no longer at Decca and Rosemary no longer at Columbia), Rosemary and Bing at long last were able to cut a record together (for RCA). Not just a single, but a whole album. And what an album it was! *Fancy Meeting You Here* is considered by many to be among Bing's finest platters, a *tour de force* from start to finish. A follow up album, *That Travellin' Two-Beat,* was released in 1965, but fell short of the standard set by this fine effort.

Also in 1958, Rosie joined Bing for a number of his daily CBS radio shows sponsored by Ford. *The Ford Road Show* was a fast-paced little five-minute-long package, with usually two songs per show. Rosemary also had her own Ford Road Show on CBS , utilizing the same duets.

The team closed out the decade of the 1950's with a two-record LP set produced in conjunction with *Life* magazine. Called *How the West Was Won*, it tells the story of the Old West through song and narration. It was a critical but not a commercial success.

In addition to a wonderful *Bing Crosby Show* TV special, for which Rosemary and Bing were joined by Johnny Mercer, the dawn of the 1960's saw the pair embarking on yet another project, a daytime 20-minute radio show five days a week. *The Crosby-Clooney Show* featured solos by each and duets, all accompanied by the fabulous Buddy Cole Trio. Ken Carpenter, with Bing since the late 1930's, added commentary in addition to the announcing chores. This was network radio's last hurrah, and Bing didn't give up the ship until he was virtually the last one on board. The series ended in 1962, marking the end of Bing's incredible run on radio, a span of over 30 years.



There were a few more joint television appearances during the 1960's, notably another *Bing Crosby Show* special in 1964 and a 1966 colorcast of *The Hollywood Palace,* featuring songs from the *Travellin' Two-Beat* album. There were also two marvelous Christmas Eve broadcasts in 1960 and 1962, finding Rosie and Bing back in a festive mood reminiscent of their cinematic masterpiece, *White Christmas*. But by the end of the decade, personal problems began plaguing Rosemary, which spiraled into the form of a nervous breakdown in 1968. It was Bing who helped get Rosemary back on her feet again after this low point to launch what could be called a comeback — the success of which she is still enjoying at the present time.

After a period of being less active in show business in the late 1960's and early 1970's, Bing gradually stepped back into the stage limelight. On St. Patrick's Day, 1976 at LA's Dorothy Chandler Pavillion, an historic event took place. It was the first time Bing performed a concert before a paying public audience since the 1940's. Bing invited Rosemary to share the bill for a concert that was to mark his 50 years in show business. The job gave her confidence to perform again, and it proved to the audience that she still had the same smooth, velvety voice they had grown to love.

This led to a whole series of Bing Crosby and Friends concerts during 1976-77. There was a run on Broadway in 1976, and shows in Las Vegas and Ireland and two smash seasons at the London Palladium. The 1976 Palladium show was recorded and distributed on United Artists records. During the concerts, Bing and Rosemary recreated their 1958 recording of "On A Slow Boat To China." These two veterans performed the song as if the ensuing 18 years had never occurred, sharing a mike like the old radio days. Audiences raved. The 73 year old Bing was singing better than he had in years.

Then came the fateful concert March 3, 1977 at the Ambassador Auditorium in Pasadena, CA. Taped as a CBS special to commemorate Bing's milestone anniversary, it was one of his finest efforts on the small screen. But the triumphant evening ended in tragedy, with Bing stepping backward and falling onto a lowered orchestra platform, a drop of some twenty feet.

The horrified audience was certain this was Bing's final curtain. Remarkably, he was still alive and alert, though in great pain with a ruptured disc.

Months of rehabilitation and water therapy helped the injury somewhat, but the pain would always be a constant reminder. Perhaps as a means of diverting his attention from this constant pain, Bing immersed himself in work. There were more concerts booked, an album to record, a TV special to tape — as much work, if not more, than Bing's schedule back in his 1930's-1940's heyday. The voice was still powerful and strong, but it was a tired and frail-appearing Bing the public now saw.

The 1977 two-week engagement was every bit as good as the triumphant 1976 tour, even a bit more ambitious with the vocals. Rosemary was again on hand to share the bill with Bing. This time, they vocalized on a song from the *Travellin' Two-Beat* album, a dixieland version of Strauss' "Tales of the Vienna Woods." It was just as brilliant as their 1964 recording. There was also a superb medley of Noel Coward songs with Bing and Rosemary being joined by Kathryn and Harry Crosby.

The Palladium stint ended on October 8, with one more concert scheduled in Brighton on October 10. Rosemary later recalled that this particular concert was different from the rest. Not just due to the fact that it was a very informal setting — a makeshift stage comprised of platforms, no wings, only a door that opened to the stage, and bleachers for the seating. But the audience itself was different; very demonstrative once the song was finished in their applause, but very quiet and reserved during the songs, like they were in church. It was almost as if they knew they were witnessing Bing's last performance. After the show, Bing said he would buy Rosemary dinner when he got home. It was the last time she ever saw him alive.

Bing and Rosemary each recorded their parts of a BBC radio special separately on October 11, 1977 — one last "joint" effort — and Bing's last-ever performance. Three days later, Bing was gone, and the world was a sadder place.

Rosemary still speaks fondly of her association with Bing in almost every interview she gives. And, much like Bing, her voice gets better with age. Bing once introduced her at the London Palladium by calling her "a helluva singer." I couldn't agree more. Here's to fifty more fabulous years, Rosemary!

MISS ROSEMARY CLOONEY

Continued on next page.

A Log of Rosie and Bing's Appearances Together

ON FILM:

* White Christmas (Paramount, 1954)

* Extract of Rosemary & Bing performing "Anything You Can Do, I Can Do Better" with Buddy Cole (late 1950's)

ON CBS RADIO:

* *Chesterfield Show* 6/11/52 duet: "Zing A Little Zong"
* *General Electric Show* 12/4/52 duet: "Merry Go Run-Around"
* *General Electric Show* 12/11/52 duets: "Two To Tango," "Silver Bells"
* *General Electric Show* 1/8/53 duet: "Two To Tango"
* *General Electric Show* 1/15/53 duets: "Chicago Style," "Open Up Your Heart" (w/ Bob Hope)
* *General Electric Show* 1/22/53 duets: "South Rampart Street Parade," "Something To Remember You By"
* *General Electric Show* 3/26/53 duets: "You're Just In Love," "Paper Moon"
* *General Electric Show* 4/2/53 duets: "Chicago Style," "Easter Parade"
* *General Electric Show* 4/9/53 duets: "People Will Say We're In Love," "Only Forever"
* *General Electric Show* 4/23/53 duets: "These Foolish Things," "We Just Couldn't Say Goodbye," "You'd Be So Nice to Come Home To"
* *General Electric Show* 10/11/53 duets: "That's Amore," "Little Brown Jug," "Genevieve"
* *General Electric Show* 10/18/53 duets: "Shine On, Harvest Moon," "Buckle Down, Winsocki," "Indian Summer"
* *General Electric Show* 11/22/53 duets: "Something To Remember You By," "That's Amore"
* *General Electric Show* 12/6/53 duets: "You're Just In Love," "These Foolish Things," "We Couldn't Say Goodbye," "You'd Be So Nice To Come Home To"
* *General Electric Show* 4/18/54 duet: "Easter Parade"
* *General Electric Show* 5/2/54 duet: "A Man and A Woman"
* *General Electric Show* 5/23/54 duet: "Lily of Laguna"

Ford Road Show: (5 min. long daily show CBS)
(Special thanks to Russ Rullman for this info.)

* 5/8/58 duet: "Something To Remember You By"
* 5/11/58 duet: "You'd Be So Nice To Come Home To"
* 5/12/58 duet: "Will You Still Be Mine?"
* 5/18/58 duet: "I May Be Wrong"
* 5/20/58 duet: "You'd Be So Nice To Come Home To"
* 5/25/58 duet: "Something To Remember You By"
* 5/28/58 duet: "You'd Be So Nice To Come Home To"
* 5/31/58 duet: "I May Be Wrong"
* 6/1/58 duet: "Something To Remember You By"
* 6/3/58 duet: "Will You Still Be Mine?"
* 6/5/58 duets: "We Just Couldn't Say Goodbye," "It Just Happened To Me"
*6/7/58 duet: "You'd Be So Nice to Come Home To"
* 6/8/58 duet: "They Can't Take That Away From Me"
* 6/9/58 duets: "People Will Say We're In Love," "The Things We Did Last Summer"
* 6/11/58 duet: "Would You Like to Take a Walk?"
* 6/14/58 duet: "Something To Remember You By"
* 6/19/58 duet: "They Can't Take That Away From Me"
* 6/25/58 duet: "Would You Like To Take a Walk?"
* 6/27/58 duet: "They Can't Take That Away From Me"
* 6/28/58 duet: "We Just Couldn't Say Goodbye"
* 6/29/58 duet: "Will You Still Be Mine?"
* 6/29/58 (second show) duet: "I May Be Wrong"
* 7/5/58 duet: "Would You Like To Take a Walk?"
* 7/12/58 duet: "People Will Say We're In Love"
* 7/17/58 duet: "I May Be Wrong"
* 7/26/58 duet: "You'd Be So Nice To Come Home To"

* **A Christmas Sing With Bing 12/24/60 duets:**
"Santa Claus Is Comin' To Town," "Rudolph, The Red-Nosed Reindeer," "The Twelve Days of Christmas"

Crosby-Clooney Show CBS radio 2/28/60-9/28/62
(20 minute shows airing 5 days a week)

Songs recorded as duets by Rosemary & Bing accompanied by Buddy Cole.
(Special thanks to Russ Rullman for this info.)

* "Ain't We Got Fun?" 7/4/60
* "Any Town Is Paris When You're Young" 8/24/61

* "Anything You Can Do, I Can Do Better" 9/1/61
* "April In Paris" 8/24/61
* "As Time Goes By" 9/1/61
* "Don't Worry About Tomorrow" 7/13/60
* "Falling In Love Is Wonderful" 7/8/60
* "Gimme A Little Kiss" 9/22/61
* "Goodnight, My Someone" 1/15/62
* "Hey, Look Me Over" 1/2/62
* "I May Be Wrong" 3/11/60
* "Isn't This A Lovely Day?" 7/7/60
* "It's Been A Long, Long Time" 8/25/61
* "Let's Call The Whole Thing Off" 7/15/60
* "Let's Put Out The Lights" 7/22/60
* "Let's Take A Walk Around The Block" 7/12/60
* "Life Is Just A Bowl Of Cherries" 9/22/61
* "Long, Long Trail" 9/5/61
* "Meet Me Tonight In Dreamland" 9/5/61
* "Moon Over Miami" 9/5/61
* "Paris In the Spring" 8/24/61
* "People Will Say We're in Love" 3/14/60
* "September Song" 9/1/61
* "Shine On, Harvest Moon" 7/6/60
* "Singing In the Rain" 8/23/61
* "Something To Remember You By" 3/4/60
* "Summertime" 8/30/61
* "The Last Time I Saw Paris" 8/24/61
* "They Can't Take That Away From Me" 3/8/60
* "Till We Meet Again" 9/1/61
* "True Love" 9/4/61
* "We Just Couldn't Say Goodbye" 3/4/60
* "What Takes My Fancy" 8/21/61
* "Will You Still Be Mine?" 3/9/60
* "Would You Like To Take A Walk?" 3/17/60
* "You'd Be So Nice To Come Home To" 3/7/60

*** A Christmas Sing With Bing 12/24/62 duets:** "We Wish You A Merry Christmas," "Winter Wonderland" (w/Johnny Mercer)

*** BBC radio broadcast recorded 10/11/77. Bing & Rosemary with the Gordon Jenkins Orchestra (no duets)**

ON TELEVISION:

* *The Edsel Show* 10/13/57 CBS-TV. Rosemary takes part in a lengthy medley with Bing and Frank Sinatra. Songs include: "Goody, Goody," "I'm An Old Cowhand," "Nature Boy," "Let's Take An Old- Fashioned Walk," "Swinging On A Star," "Small Fry," "It's Been A Long, Long Time," "Ac-cent-tchu-ate the Positive," "Please," "You Go To My Head," "Jealous," "Hound Dog," "My Blue Heaven," "Three Little Fishes," "Sunday, Monday, Or Always," "Columbia the Gem of the Ocean," "Ma Blushin' Rosie," "Side By Side," "On the Sunny Side of the Street"
* *The Bing Crosby Show* 10/5/60 ABC-tv. Duets by Rosemary and Bing include (part of medleys): leys): "Let's Take An Old fashioned Walk," "I Want to Be Happy," "The Love Nest," "If I Had My Druthers," "Tea For Two," "Popeye the Sailor Man," "I Get A Kick Out of You," "You Gotta Be a Football Hero," "Aren't You Glad You're You?" "Stay As Sweet As You Are," "There Will Never Be Another You"
* *The Rosemary Clooney Show* 8/5/61 BBC-tv duet: "Fancy Meeting You Here"
* *The Bing Crosby Show* 2/15/64 CBS-tv Duets include (part of melodies): "Something to Do," "Don't Fence Me In," "I'm An Old Cowhand," "She'll Be Coming 'Round the Mountain," "The Crawdad Song," "San Antonio Rose," "Down In The Valley," "On Top of Old Smokey," "You Are My Sunshine," "Love Makes The World Go "Round"
* *The Hollywood Palace* 2/19/66 ABC-tv. Duets: "Hear That Band", "The Daughter of Molly Malone," "Poor People of Paris,"" New Vienna Wood," "Hear That Band"
* *Bing With Pat — A Look At A Legend* 12/7/76 CBS-TV. Duet "On A Slow Boat to China"
* *BING- A 50th Anniversary Gala* 3/20/77 CBS-tv (no duets)

Bing Crosby & Friends Concert Tour, 1976-77
(Rosemary duets with Bing "On A Slow Boat To China")

1976
* Mar.17 - Music Center, Dorothy Chandler Pavilion, Los Angeles, CA
* Jun. 2 - Masonic Auditorium, San Francisco, CA
* Jun. 21 - July 4 - London Palladium
* Jul. 1 - guests of Duke of Edinburgh at Buckingham Palace
* Jul. 12-13 - Gaiety Theater, Dublin, Ireland
* Jul. 15-16 - Usher Hall, Edinburgh
* Nov. 26 - Alladin Theater, Las Vegas, NV
* Dec. 7-19 - Uris Theater, New York, NY

1977
* Feb. 18-24 - Deauville Star Theater, Miami Beach, Florida
* Feb. 26 - San Jose Center, San Jose, CA
* Mar. 3 - Ambassador Auditorium, Pasadena, CA

September- October 1977 British Concert Tour
(Rosemary duets with Bing on "New Vienna Woods," "There's No Business Like Show Business" and takes part in a Noel Coward Medley. Her songs with Bing involved include "Someday I'll Find You," "I'll See You Again," and "London Pride")

* Sep. 22 - Guild Hall, Preston, England
* Sep. 23 - Belle Vue, Manchester, England
* Sep. 26 - Oct. 8 - London Palladium
* Oct. 10 - Conference Centre, Brighton, England

DISCOGRAPHY

***Fancy Meeting You Here* album sessions at RCA:**

* Jul. 28, 1958 "Brazil"
"How About You?"
"Love Won't Let You Get Away"
"On A Slow Boat To China"
* Aug. 7 "It Happened In Monterey"
"Hindustan"
"Fancy Meeting You Here"
"Calcutta"
* Aug. 11 "Isle of Capri"
"Say Si-Si"
"You Came a Long Way From St. Louis
"I Can't Get Started"
"Love Won't Let You Get Away"

***How the West Was Won* album sessions at RCA:**

* Jul. 20, 1959 "Skip To My Lou"
* Jul. 23 "Crossing the Plains"
"Buffalo Gals"
"Green Grow The Lilacs"
"Jennie Jenkins"
* Jul. 24 "Bound For the Promised Land"

*** ?/?/59 "Music to Shave By" 6" paper record w/ Louis Armstrong & the Hi Lo's**

***That Travellin' Two-Beat* album sessions at Capitol:**

* Aug. 15, 1964 "That Travellin' Two-Beat"
"The Poor People of Paris"
"Adios Señorita"
"Roamin' In The Gloaming"
* Dec. 2 "Come to The Mardi Gras"
"Ciao Ciao Bambino"
"The Daughter of Molly Malone"
"I Get Ideas"
"Hear That Band"
"New Vienna Woods"
"Knees Up Mother Brown"
"That Travellin' Two-Beat"

***Bing Crosby Live at the London Palladium* album for United Artists (K-Tel in U.S.A.)**

* Jun. 24/25, 1976 "On A Slow Boat To China"

Who *Were* Crosby and Holden?

By Ed Blank

IT was a day that changed my life — the day I started seeing people much younger than myself differently. They don't, and never will in most cases, share the same frames of reference.

It was in the early 1980s, when newspaper libraries consisted of envelopes of clippings and photographs of each newsmaker rather than an electronic database. I strolled into my newspaper's library and asked for the pounds of clippings I knew we had on a couple of the biggest stars of the 20th century: Bing Crosby and William Holden.

I might as well have asked for Chicken Gumbo and High Falutin'. The newest young librarian, perhaps 18 or 20, recognized me and made an educated guess: "Are they. . .like. . .actors or what?"

I could hardly answer I was so taken aback. "Yes, actors. And Crosby was a singer."

Crosby had 350 hits — count 'em — on Billboard's record charts at a time when the list had only a Top 10, 20 or 30. He had more No. 1 records than anyone will ever match. He had an Oscar *(Going My Way)*, the biggest-selling record of all time ("White Christmas"), and was the top box-office star for five years in the 1940s.

Holden had an Oscar *(Stalag 17)* and more hits in the 1950s than any other actor.

Who were *they?* It was the first I realized that a growing generation didn't know or care about the icons of my youth and never would. Apart from indulging the very occasional *Casablanca,* most wouldn't think of seeking out good entertainment of any sort that predated them.

It was the time of the much circulated joke in which one kid in a record mart was overhead saying to another: "See, I told you Paul McCartney was with another band before he started Wings." Would the question now be: Paul *who?*

I go back only so far (honest), but having the interests I did, it would have been unthinkable for me to ignore the stars who had died or dimmed before my time — Greta Garbo, W.C. Fields, Carole Lombard, Marie Dressler, Wallace Beery and so many others.

Who were Crosby and Holden?

From Ed Blank's column, "Point Blank" in the *Pittsburgh Tribune Review* of May 30, 1999, ©1999. Courtesy of David Lobosco. Edited for space and title changed.

The Dramatic Side of Bing Crosby

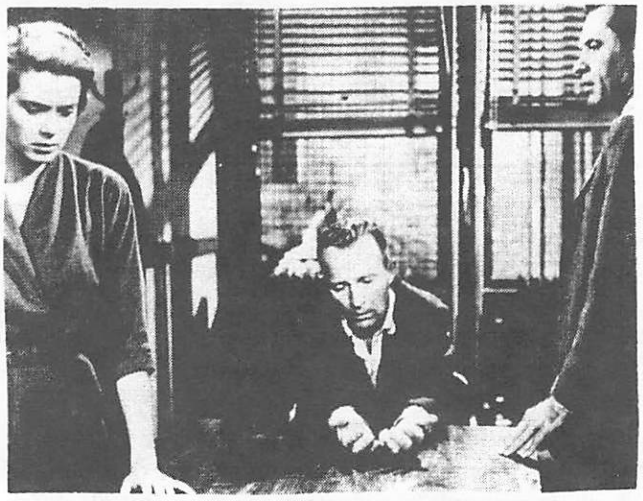
By Crissi Newton and David Lobosco

BING Crosby's career in motion pictures was a long and successful one that spanned more than thirty years with Crosby appearing in at least one film in all but five of those years. In a good number of his films, Crosby found himself playing the happy-go-lucky vagabond minstrel, whistling his way through the story line and winning the heart of his leading lady with a song. However, as the 1940s inevitably gave way to the 1950s, moviegoers were treated to a whole new side of their favorite crooner — Bing Crosby, the dramatic actor!

Bing's first truly dramatic role came in 1953. *Little Boy Lost,* written and directed by the great George Seaton, is an emotional film about a man searching

for his son in postwar World War II France. Bing plays Bill Wainwright, an American war correspondent stationed in France during the war, who met, married and had a son with a French woman who was involved with the Underground Resistance. Through a series of events, Bill is separated from his wife and infant son. He ultimately learns that his wife has been killed because of her affiliations and the child has been placed in an orphanage. Wainwright's search turns into a sad attempt to recapture the happy life he had once had with his now-deceased wife. Bing does an excellent job in the role of Wainwright, injecting just the right combination of loneliness, desperation, and uncertainty. These were emotions that Crosby himself must have been feeling, with the illness and death of his wife Dixie Lee during the filming. Christian Fourcade also does an amazing job in the role of the sad-eyed orphan who may or may not be Wainwright's son.

Bing's next dramatic effort was among his best. In *The Country Girl* (1954), Bing displayed a dramatic side of his acting ability that we unfortunately rarely saw. He played Frank Elgin, a fallen stage star who is consumed with guilt over the death of his son. Everyone in show business refuses to give Frank a job except for a star-struck young director, played flawlessly by William Holden. With the aid of his wife (Grace Kelly) and the director, Frank eventually succeeds in conquering not only his alcoholism, but his grief for his son, who was killed while Frank was supposed to be watching him. Bing Crosby was nominated the second time for a Best Actor Oscar, but lost to Marlon Brando. However, Grace Kelly did win the Oscar for Best Actress for her role as the devoted Mrs. Elgin.



Bing's next dramatic effort would come three years later. *Man On Fire* premiered in 1957 with Bing starring as Earl Carleton, a successful business man who, after a nasty divorce, has custody of his son. Anger over his wife's marriage and an obvious fear of being alone prevents Carleton from sharing his son with his ex-wife. With the encouragement of her new husband, Carleton's ex-wife decides to sue for full custody. The delicate subject of divorce and child custody and the myriad of emotions that follow the events are aptly handled in *Man On Fire.* Crosby displays his range and skills as a dramatic actor portraying the complex Carleton. Inger Stevens and E.G. Marshall also turn in strong performances as Carleton's only friends.

As Bing Crosby eased into life with his second family in the 1960s, he practically retired from movies, let alone dramatic roles. However, he did star in one

more dramatic role of note. In 1970, Bing starred in the suspense thriller *Dr. Cook's Garden* for ABC television. He played Dr. Leonard Cook, an aging hometown doctor with a dark secret. Dr. Cook, through the years, has taken it upon himself to "weed

out" the town of sick and ailing people much like one would weed and prune a garden. In the end, Dr. Cook's secret is discovered, and his god-like reign as the town doctor ends. When I first saw this movie it was hard to grasp Bing as a serial killer, but he does a great job in a difficult role.

Bing Crosby had a wonderful and long career as everybody's favorite crooner, but it is important to realize that Bing had a great acting ability that few of his movies displayed. It all just goes to prove that whether Bing was crooning to Dorothy Lamour, clowning with Bob Hope, or performing a dramatic dialogue with William Holden, Bing had great ability, and we should remember him for that ability.

Tidbits of Bing Crosby

By David Lobosco

From my cluttered and messy desk (at least I think it is a desk under all the tapes, books, and articles), I have gathered some interesting and varied news items that I hope will be of interest to you.

♬ First, I had the opportunity to see a production of *Jolson* on May 22, 1999. For the most part, I thoroughly enjoyed it. The essence of what was and is Al Jolson was remarkably captured by Michael Burstyn. Burstyn bears little resemblance to old Jolie, but when he opened his mouth he really did sound like him! Bing Crosby was mentioned once in the show. In Act Two, Jolson is down on his luck in the 1940s, but he does not want to admit it. His agent, sick of Jolson's ego, yells, "Why would they want you to sing when the audience wants Bing Crosby? All you are is a washed-up Mammy singer! You have become a legend in your own mind!" The only gripe I have with the show is that to be more "politically correct," no blackface was shown in the production.

♬ It took almost a year, but Amazon.com found me a copy of the book *The Two Of Us*, an autobiography written by Tony Martin and Cyd Charisse in 1976. The book is really fascinating, and Tony Martin mentions a few things about Bing. He writes that "Bing Crosby in the 1930s was a god to rising singers, because everyone wanted to sing like him." Later on in the book he writes "I had the opportunity to meet Bing in the late 1930s, and I was so nervous that my hands were practically dripping with sweat. Once I met Bing, he put me at ease by his amazingly cool and relaxed manner."

♬ I was surfing the internet the other day (I never thought I'd be a surfer!), and I came across an obituary for Bobbe Brox. Who was Bobbe Brox? Well, she was the last surviving sister of the singing Brox Sisters. I was not aware that any of them were even alive! She lived to the ripe old age of 98 and passed away in her sleep on May 2, 1999. Fans of Bing Crosby will remember that the Brox Sisters appeared with the Rhythm Boys in the Paul Whiteman epic *King of Jazz* in 1930. I looked them up in Joel Whitburn's *Pop Memories*, and the sisters had five chart-topping hits from 1922 to 1926. They were definitely pioneers of women singing groups. I also was surprised to learn that Bobbe Brox was married to songwriter Jimmy Van Heusen from 1969 until his death in 1990.

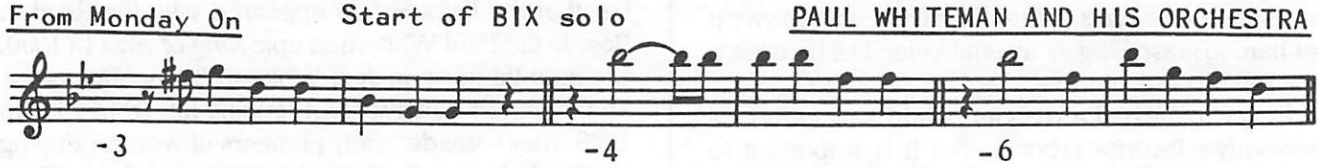
♬ One of the joys of joining an organization like Club Crosby is meeting wonderful people with similar interests. I have been corresponding with fellow member Ernest Sutkowski, and he recently sent me a tape with Bing singing "Back In The Old Routine" with Donald O'Connor on it. Before getting Ernest's tape, I had never heard the recording before. The song was recorded on December 30, 1953, and the orchestra backing Bing and Donald was Matty Matlock's All-Stars. I don't know who wrote the charming song, and I believe it has only been issued on an English album. What a pity!

♬ Finally, I want to thank everyone for their concern regarding my grandfather's heart attack in April of 1999. Those who know me, know how much my grandfather has meant to me through the years. He has not only helped me become the man that I am today, but he helped me get interested in the truly great music. He is doing well now, and he still acts younger than me! However, while he was in the hospital I dug out his favorite Bing Crosby recording. I played "Pennies From Heaven" and I prayed for my grandfather's recovery. God and/or Bing must have been listening! Anyway, I have rambled long enough! Take care, fellow Bing Crosby lovers until the next time. . . .

Say It With Music ♬ By Mark Scrimger

Because Bing's contributions in a recording studio were always of a vocal variety, Crosby discographers over the years have consistently used the printed word to distinguish between alternate takes made of a particular selection. These alternate takes occurred when Bing changed the lyrics slightly or when differences in his delivery (such as pauses, emphasis, or vocal improvisations) were introduced during the course of a recording session.

Similarly, improvised instrumental jazz performances are by their very nature different each time a recording is made of the same selection, even though the basic arrangement and same musicians are used. The collected waxings of Bix Beiderbecke contain many examples of alternate takes, each considered by jazz enthusiasts to be a unique listening experience. In a 1972 book published in Milan, Italy entitled *The Bix Bands,* the authors make wide use of musical transcriptions of key passages to help distinguish between alternate takes.



Two pressings of each alternate take of FROM MONDAY ON sit directly below their respective musical transcriptions.

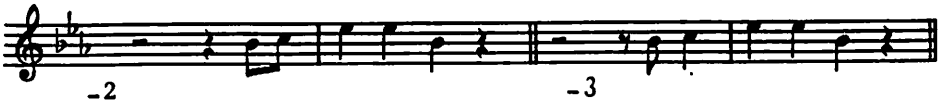
Taken from that book and shown here are seven examples of joint Bing/Bix recordings made for Victor while both were members of the Paul Whiteman Orchestra. Couldn't this transcription technique be used to great advantage to more clearly illustrate some of Bing's variant vocal performances and scat singing in future Crosby discographies?

Changes Start of BIX solo

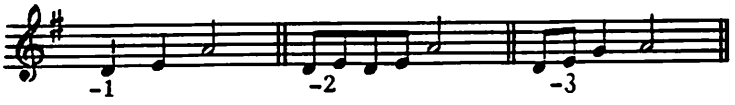
Mary Start of BIX solo (3rd chorus)

There Ain't No Sweet Man BIX break (3rd chorus)

Mississippi Mud Start of BIX lead (beginning of 1st chorus)

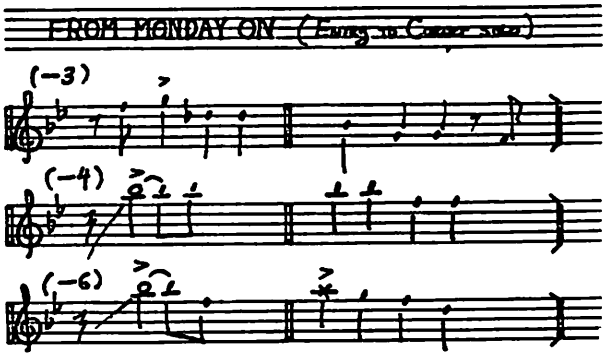


It Was The Dawn Of Love 2nd bar of first sax solo (beginning of 1st chorus)



Louisiana BIX lead in bars 3 and 4 of the passage before the vocal

Another book, *Bix, Man and Legend,* also uses musical transcriptions to distinguish alternate takes. You'll note slight variations between the example (at right) taken from that book and the excerpt of the same musical passages for FROM MONDAY ON shown on the preceding page.



Bing-ing Around By Pete Cakanic

Mysteries and Scandals, a rather pretentious cable TV program, recently concocted the usual negative view of Bing that we have seen since his death. Wayne Martin, our editor, reviews that program in this issue.

I'd like to get into the fray with questions about the credibility of some of the commentators who pretend to have expertise about Bing, particularly Sue Cameron, who talked as if she had a peep hole view of Bing's life with Dixie Lee. She says Bing was "cheating" on her all over Hollywood. She mentions that "Poor Dixie was an alcoholic, so people looked the other way."

Ye gads! She makes Bing's sex life sound like a combination of Errol Flynn, Don Juan, Rasputin and Bill Clinton.

But who and what is Ms. Cameron to have such a depth of inside knowledge? Not much, according to the very, *very* brief mention of her in *Contemporary Authors.* Her credentials are a small paragraph noting that she wrote one piece of fiction and nothing about her being a gossip columnist, à la Hedda Hopper, Louella Parsons or Dorothy Kilgallen.

Which brings to mind Donald Shepherd and Robert Slatzer, a pair who twisted and reshaped an exemplary life into something hollow. They, too, rate a very shallow writeup in *Contemporary Authors.* One is (or was) a press agent with one piece of fiction to his credit; the other was a minute (not even minor) executive at Paramount. Slatzer is the one usually seen on Bing bios, a round-faced, chubby guy with his thinning hair blown to resemble a dust mop.

To me his most annoying pronouncement is "Bing was a heavy drinker, or what's known as a fall-down-drunk." He makes it sound like an everyday alcoholic habit. Did Bing overindulge in his youth? Sure, but a fall-down-drunk? I doubt it.

There is no evidence that Ms. Cameron or the Messrs. Shepherd and Slatzer are serious biographers.

Now, on the other hand, let's take Kitty Kelley, author of *His Way,* the unauthorized story of Frank Sinatra.

In the encyclopedic style of *C. A.,* Ms. Kelley rates six pages of single-spaced copy. It cites her experience as a news reporter, magazine writer and biographer of the Royal Family, Nancy Reagan, Jackie Kennedy Onassis, Liz Taylor and Ol' Blue Eyes. The latter filed suit (later dropped) to prevent publication of something he couldn't control.

In *His Way,* Ms. Kelley has page after page of bibliography and lists sources who didn't mind attribution.

While I don't accept that everything Ms. Kelley writes is Gospel, she should be viewed as a serious biographer, but she isn't. Nothing negative seems to tarnish Sinatra.

But with Bing, a few hacks churn out some garbage and every bio now forgets the accomplishments of a stunning 51-year career.

I'll end this section on a positive note. Gary Giddins, who has completed a book on Bing, has a resumé of the highest order. A music critic for the *Village Voice* and author of books on jazz, including a great one on Louis Armstrong, he was quoted while researching Bing at Gonzaga: "The more I learn about Crosby, the more I like him." May you have a best-seller, Gary.

𝄞Over the years many little tidbits of information come around that seem true, but really are not. Even good friend Bob Hope mis-spoke. In one Bing biography, Hope says "Bing got his buh-buh-boo style because he might have had one too many and forgot the lyrics." Not really!

In a two-CD set, *Anthology of Scat Singing,* five tracks are by Bing, one of the few white performers and the only pop singing star.

The liner notes say: "Bing Crosby, with Al Rinker in 1926 and the Rhythm Boys in 1927 was fond of resorting to scat arranged in unison ('I'm Coming, Virginia'). It was Harry Barris, however, or perhaps Al Rinker who improvised a few fragments of scat on Paul Whiteman's 1928 'Mississippi Mud.' After leaving Whiteman in 1930, Crosby would really begin to show his paces, and some of his scat sorties will surprise those familiar with only the crooner. His most extended and most impressive efforts were all recorded between December 1931 and May 1932."

"Bing reveals his outstanding harmonic sense on 'Some of These Days,' on which he *arpeggiates* the chords like an instrumentalist. Note also the changes of tempo on 'Dinah' and 'Shine.'"

Editor's Note: Arpeggio: the playing of the notes of a chord in quick succession instead of simultaneously.

Another cute bit of misinformation came about on Dinah Shore's daytime show in 1975, when Bing was a guest and some friends like Phil Harris and Pat Boone were swapping Bing tales.

Dinah, a good friend of Bing's, said that when she was still new to Hollywood and was nervously awaiting her cue in the wings while Bing was on stage (he was already a super star), she noticed his pants leg shaking. That meant to her that Mr. Cool was nervous.

I'm surprised that by 1975 Dinah wasn't aware that Bing always tapped his feet, producing his great rhythm, and in those days of yore the baggy pants that

men wore would shake as the result of his foot tapping. If Bing was so nervous his pants shook, I doubt that he could have uttered a note.

BING OVERLOOKED

Tony Bennett on Larry King said he was the first pop star to take a country song (Hank Williams' "Cold Cold Heart) and make it to the pop charts.

Bing bested you by at least ten years, Tony. He took Bob Wills and His Texas Swingers' "New San Antonio Rose" and with brother Bob belted out a million-record seller.

Taking a song from one genre to another was a Bing stock-in-trade. From race records or "rhythm and blues" to main stream ("St. Louis Blues," "Shine"), even from operetta ("Gypsy Love Song").

And how about the biggest crossover of all (no pun intended)? He took "Silent Night" from the choir loft to juke boxes.

Bing was a legend, and therefore legendary tales abound. Some are cute; some are malicious. These were just a few I happened to recall.

𝄞National Public Radio did a great Bing tribute on Christmas Day, 1987. I listened to the tape recently and enjoyed it as much as the first and last time I heard it several years ago.

This is but one of the great lines: "People loved describing Bing's voice: "A creamed-corn front porch," "b-flat baritone with hair on it," or as Louis Armstrong said, "a voice like liquid gold being poured out of a cup." The tape may still be available. You can call N.P.R toll free at 1-877-677-8398.

𝄞The *Augusta (GA) Chronicle* has been running a "Celebrate 2000" feature noting highlights of the day or year: "Feb. 17, 1944, Bing Crosby recorded 'Swinging on a Star.'"

𝄞In the depression year of 1932, one of the most important songs was "Brother, Can You Spare a Dime?" by Bing Crosby.

𝄞Finally, I want to share a bit of nostalgia that fellow Binger and friend in Chicago, Nick Nardella, expressed in a note recently. He had just sent me some Doris Day tapes from a box set he had.

"We get 200 songs all at once. . .records which were intended to be released, played and digested (over and over) every two months or so. . .one at a time. Now we get 200 in one day. . .impossible to digest. We loved our 78's, had them memorized, even had the scratches memorized. "

"One day I played a 78 rpm record from a friend's collection (a duplicate of one I had) and said, 'Your copy is different from mine. The scratches are in different places.' Those were the days!"

Thanks, Nick. Interesting thought. We remember those 78s, scratches and all.

Pete Cakanic
11 Teal Court
North Augusta, SC 29841
803-278-0645

A very young Mel Tormé
(From Richard Grudens' collection)

Mel Tormé Is Dead At 73

Los Angeles (6-5-99) — Mel Tormé, whose warm, smooth vocal delivery made him a hero to fellow jazz and pop singers and earned him the nickname "The Velvet Fog," died today. He was 73.

Mr. Tormé, who had suffered a stroke in August 1996, was rushed from his home in Beverly Hills to the University of California, Los Angeles at 1 a.m. He died from complications from that stroke at 1:45 a.m., said Rob Wilcox, Tormé's publicist.

His wife Ali and five children were at his side when he died, Wilcox said.

He was a supreme vocal technician whose style encompassed everything from intimate pop crooning to jet-propelled scat improvisations. He infused everything he sang with a geniality that seemed ingrained in a voice that was incapable of making an unpleasant sound. He was also a prolific songwriter, drummer, pianist, musical arranger, actor and author.

Mel Tormé was an avid Bing Crosby fan throughout his life and recorded two songs with Bing — *Day By Day* and *Prove It By The Things You Do* — in 1945. Bing recorded Tormé's most famous composition, *The Christmas Song ("Chestnuts roasting on an open fire") in 1947.* Mr. Tormé's last book, *My Singing Teachers,* devoted a chapter to Bing. One of his last albums was dedicated to sings made famous by Bing Crosby.

Packed with Memories

By Michael E. Young

Michael E. Young is a staff member for the Dallas Morning News. *This article appeared in the newspaper on June 21, 1998. The original was sent to us by member Bill Hunt. This version has been edited for space.*

THEIR introduction was strictly accidental. At the end of a successful New York shopping trip, Gloria Burleson needed a suitcase to haul her purchases home to Dallas.

Marie Manovill, a shy New Yorker who came of age when radio ruled the airwaves, owned just the bag. And in it she'd stuffed her treasures — letters from Bing Crosby and Johnny Mercer and Oscar Hammerstein II.

Ms. Burleson discovered Ms. Manovill's suitcase, contents unknown, at an outdoor flea market. Intrigued by the travel stickers plastered across it, she bought it for $5, then tried to pick it up.

"It weighed about 100 pounds," she said. "I opened it and it was filled with old papers." She pointed that out to the flea market owner, but the man told Ms. Burleson that when she bought the suitcase, she bought the contents.

So off she went with her sister, Gail Nelson of Grand Prairie, dragging the bag down the street until the handle snapped and the suitcase burst open.

As a cloud of correspondence settled around them, Ms. Burleson noticed a particular return address — Bing Crosby, Hollywood. She knelt on the sidewalk, like a kid on Christmas morning, and tore through the pile.

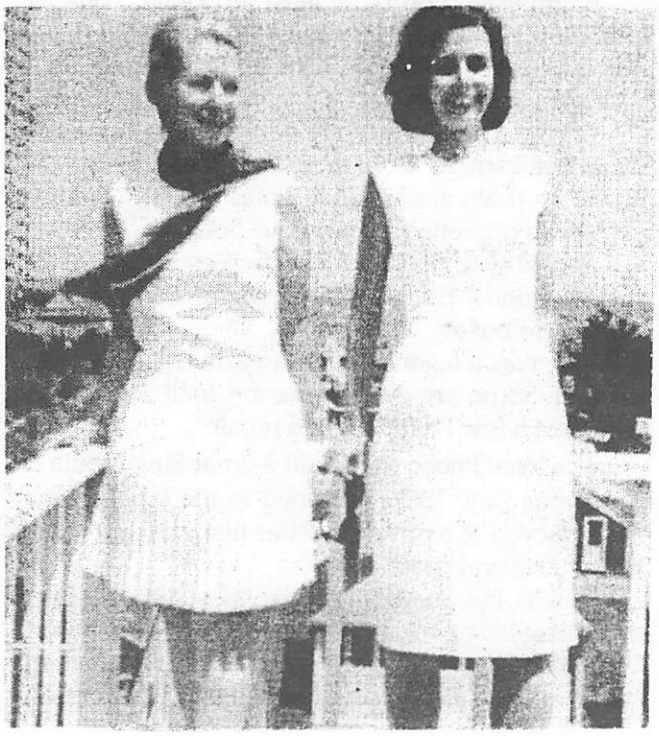
As she read, she wondered about the woman who had amassed the collection, what she did, whom she loved, and what her life was like.

Gloria Burleson, meet Marie Manovill.

"Marie was extremely beautiful, with golden hair she wore to the nape of her neck and big blue eyes," her sister, Carolyn Manovill, remembered. She didn't look at all like me. I was brunette."

The Manovill sisters, born two years and two days apart, grew up in affluence in New York City at a time when New York was the center of the entertainment world.

"Marie started writing lyrics when she was very young — I think about 13 — and she wrote quite good lyrics, I thought," Carolyn said. "She took them once to Martin Block, who had the *Make-Believe Ballroom* show on the radio, and he said he would publish them if he could add his name. She didn't think too much of that."



Marie Manovill (left) and her sister Carolyn

If Carolyn received a letter from someone famous, she'd rush into the house to show it to her sister. And the letter-filled suitcase?

"I never even knew she had it," Carolyn said.

When would-be-lyricist Marie Meredith Manovill started scribbling songs in the mid-1930s, it seemed only natural to write to the most popular singer of the day, Bing Crosby.

In a series of letters and holiday cards beginning in 1936, Mr. Crosby thanked Ms. Manovill for her notes and gifts, including a pipe and a hat from his favorite New York haberdasher, F. R. Tripler & Co.

Ms. Manovill seemingly kept every piece of mail carrying the Crosby name — typed, hand-signed letters from Bing and his brother Larry, even a scrap with the signature of Everett Crosby, Bing's agent. Almost from the start she had told them of her dream of writing.

"Dear Miss Manovill," Bing wrote in December 1936, when Marie was 15. "I am not a poet, and not an expert on poetry, but your poems look very possible."

Two years later: "Many thanks for your nice letter.

The Bermuda poem sounds swell to me."

All the letters and cards were carefully tucked away, still in their envelopes, in Marie Manovill's well-traveled suitcase.

Reading one side of a correspondence is like overhearing half of a conversation. You only get a sense of the person at the other end.

In Bing Crosby's responses to Marie Manovill's letters, and in Larry Crosby's notes, she seems at once ambitious and youthfully naive.

In June 1937 Ms. Manovill proposed writing a story about Bing Crosby, clearly with hopes of having it published.

"Dear Miss Manovill: It's okay to write the story you suggest — but note from the enclosed folder it has been done before," Mr. Crosby wrote back.

Two years later, when she wrote of becoming a lyricist, he offered a similar caution.

"Dear Marie: While you certainly have ability as a writer, you have selected the most difficult field. . . . Sincerely, Bing Crosby."

In June 1942, Larry Crosby was much more blunt.

"You are picking an almost impossible racket, and I hope you can find something more sensible than lyric writing," he wrote to Ms. Manovill, then 20. "All the defense industries need capable help."

That didn't deter her. She would continue writing song lyrics with music from various collaborators, hoping, always hoping, she'd have a hit. She never did.

But her ambition, and an address provided by Larry Crosby, eventually led her to Johnny Mercer, the four-time Oscar winner and one of the great lyricists in American popular music.

Their friendship would endure for years.

"Marie told me once she was friends with Johnny Mercer, and I was in California and I saw him at Chasen's in Beverly Hills," Carolyn Manovill said. "At one point I got up, and as I passed his table, I said, "Mr. Mercer, I'm Carolyn Manovill, Marie Manovill's sister."

"And he stood up, he was very nice, and he said how nice it was to meet me. Later I said to Marie, 'I met Johnny Mercer,' and she only said, 'Yes, he mentioned it.'"

Beginning in 1943, and continuing for at least two decades, Marie Manovill and Johnny Mercer wrote to each other regularly. No one knows what her letters said, but his are breezy and Hollywood hip and always encouraging.

"I am sorry that you have had bad luck with your lyrics," he wrote in 1943, on stationery from Paramount Pictures. "It is really pretty tough getting publishers to listen to them; especially if you are a girl."

"My advice is still the same, however, and that is to keep trying."

"Incidentally, the stationery is a killer! Kindest regards and keep swinging. Best, Johnny Mercer."

Later, in a critique of her lyrics, Mr. Mercer offered more support in his own particular style.

"Don't be discouraged if collaborators don't appreciate your work," he wrote. "Most of the time they don't have any real feeling for what we laughingly call 'art,' being commercial cats at hearts."

That the writer of "Moon River" and "Days of Wine and Roses" would take the time to critique a young woman's work seems almost unbelievable. But that was Mr. Mercer's way, said Chris Paton, archivist at Georgia State University in Atlanta, which houses much of Mr. Mercer's work and correspondence.

"A lot of people wrote him letters and he did write them back," Ms. Paton said. "He tended to be quite gracious."

But even if he was only being nice in the early notes, it's clear from his letters that Mr. Mercer and Ms. Manovill became friends.

When Johnny Mercer's letters and Bing Crosby's notes, and all the others tumbled from the suitcase, Gloria Burleson knew she had stumbled onto something special.

She collects and sells old things, and though she isn't an expert on autographs, she realized the $5 she had paid for the suitcase could be the best investment of her life.

"There's no telling now what this is worth," she said. "I've had people who are into autographs big time say this could be worth up to $20,000. But I don't know."

It seems possible, though. One autograph dealer wants $499 for a letter to a fan signed by Bing Crosby, touting *The Road to Bali*.. Ms. Burleson found a half-dozen or so of the same sort.

A simple signed note from Oscar Hammerstein II could be worth more than $500, according to a popular reference book. Then there's the letter from Jeanette McDonald, and hand-signed lists of favorite songs from Peggy Lee and Gordon MacRae and Johnny Desmond.

To set a value, and to determine whether everything is authentic, Ms. Burleson called Sotheby's, the renowned New York auction house, whose experts will review her find.

In the meantime she waits, mulling ways she can meet Carolyn Manovill and take her some of Marie's personal items — diplomas, love letters, things Carolyn would like to have.

And now that she knows Marie Manovill, Ms. Burleson will treasure her things, too.

"I want to play with them, love them and adore them for a little bit," she said. "And then maybe I'll auction them off. But I'll copy them first so I'll still have them. I'll get a lot from them that way."

Marie Manovill died of cancer in March 1979. She was 57.

Bing in Hollywood

By David Lobosco

Star-Spangled Rhythm

(Paramount, 1942)

I THINK everyone agrees that the America of the 1940s is completely different from the America of the 1990s. Patriotism was an important part of the World War II society and was not considered to be *passé* like it is today. With the uncertainty of the war looming in the minds of movie goers, the studios often put together all-star pro-American movies to brighten up an otherwise gloomy period in our history.

In September of 1942, Paramount studios began work on an all-star production called *Star-Spangled Rhythm*. Victor Moore was the high point of the film, playing a studio guard who pretends to be the studio head to impress his son (Eddie Bracken). Bracken is home on leave, and Moore enlists a studio secretary (Betty Hutton) to help him pull off the deception. Madcap hysteria ensues as Moore and Hutton try to keep the real studio head, played by the great character actor, Walter Abel, away. Meanwhile, they also have to make sure Moore's son does not know that his father is only an aging security guard.

Having the studio as the backdrop provided the opportunity to take advantage of its many contract players. Songwriters Johnny Mercer and Harold Arlen wrote eight songs for the film, with seven of them being used. Mary Martin and Dick Powell were paired together to sing a charming rendition of "Hit the Road to Dreamland." (Dean Martin would wax a great version of the song some 15 years later.) The pairing of Mary Martin and Dick Powell in one scene showed that the two had chemistry together. A year later they would star in their own musical together called *Happy Go Lucky*. The finale of the movie featured none other than Bing Crosby singing a rousing rendition of "Old Glory." By 1942, Bing was definitely the "Voice of America," so it was an appropriate song for him to sing. It is just too bad that Bing never got around to recording it.

Other than Der Bingle, countless other stars did their patriotic duties in the film, such as Bob Hope, Veronica Lake, Dorothy Lamour, Marjorie Reynolds, Alan Ladd, and forgotten singer Johnny Johnston, among others. *Star-Spangled Rhythm* debuted on December 31, 1942 to rave reviews. The stars, the music, and the patriotism of *Star-Spangled Rhythm* is something we could all use today.

Bing Chosen by TV Guide

He Is No. 14 on List of 25

For its June 5, 1999 edition, *TV Guide* magazine, in conjunction with NBC's *Today Show*, has chosen "Television's 25 Greatest Musical Moments."

Bing comes in at #14, with his final Christmas classic, "Little Drummer Boy/Peace on Earth," with David Bowie. *TV Guide* didn't think much of the banter between Bing and Bowie, saying it was a "granddad meets Martian fiasco," but they marveled at the duet, calling it "magic." Supposedly, the *Today Show* on NBC will be airing a TV companion piece, more than likely as part of its morning show.

— From "Bing Crosby Internet Museum."

Printed below is the complete text of the piece:

BING CROSBY'S MERRIE OLDE CHRISTMAS

November 30, 1977. Of David Bowie's many peculiar personas (e.g., Ziggy Stardust), this may be the strangest of all: Bing Crosby's duet partner on a Crosby Christmas TV special. Their repartee was a granddad-meets-Martian fiasco. But then the two started singing together, artfully meshing "The Little Drummer Boy" with "Peace on Earth." It was magic. As they glided to the finish, Crosby murmured, "Pretty thing, isn't it?" Yes, Bing, even beautiful.

BING AND BOB:

"STRAIGHT DOWN THE MIDDLE"

By Greg Van Beek

THIS article could be subtitled "Bing — What Might Have Been," for it is about a record album Bing was working on at the time of his death. It would have been his second album in his six-album contract with Polydor (the first being *Seasons*). He signed the contract two weeks before his death.

The LP would have been a smash for sure; Bing's first-ever full length duet album with Mr. Robert Hope. The tentative title-cut was to have been "Straight Down the Middle," the old golf song Bing for years used as the theme song of his Pebble Beach Pro-Am tournament. He had previously recorded it 20 years before as a Columbia 45 rpm single.

In some recent correspondence with Bing's record producer, Ken Barnes (who was producing this album with Pete Moore's orchestra supplying the music), I questioned him about this project. Ken most graciously supplied the details of the plans they had up to that fateful day of October 14.

"We discussed the project more with Bing than with Bob Hope, although I did have a rather lengthy phone discussion with Bob about it in September, 1977."

"The titles certainly included 'Straight Down the Middle,' for which Sammy Cahn had promised me he would write a new special set of lyrics. There was also an original song which Pete [Moore] and I were in the process of writing called 'Let the Entertainment Start' (which we abandoned writing on the news of Bing's death)."

KEN BARNES

"Other titles included Cole Porter's 'Brush Up Your Shakespeare' from *Kiss Me Kate and* 'All I Need Is The Girl' from *Gypsy*."

"There were also some songs from the 'Roads,' including 'Captain Custard' from *Road to Singapore* (never commercially recorded), 'Teamwork' from *The Road to Hong Kong*, and 'Road to Morocco' (with new lyrics by Sammy Cahn, unwritten at the time of Bing's death)."

"Some of the others I can recall are 'Glow Worm' (for which Bing and I were discussing a new lyric approach), 'Two Of A Kind' (by Johnny Mercer and Bobby Darin), 'Bob White (What'cha Gonna Swing Tonight),' and 'Style' (from *Robin and the 7 Hoods*). That's about all I can remember after 22 years."

"We were of course intending to firm up all of these plans when we met with Bing and Bob in late October, 1977. I was last with Bing just three days before he died. He said to me on Tuesday, 11 October; 'I'm off to Spain for a few days to play some golf. I'll see you fellas in California in about 10 or 12 days, I guess. Call me when you get in and we'll get together with Hope and see what we can come up with.'"

"Of course, it never happened," Ken concluded.

It's certainly with mixed emotions that one reads these titles. The line from Bing's last song from his last album *(Seasons)* comes to mind: "There are so many songs in me that won't be sung" from "Yesterday When I Was Young." Some of the song choices are surprising, others obvious, but all would have been thoroughly enjoyable and memorable.

Priscilla Koernig's 'Crosby Room'

A collage view of Priscilla's fabulous Crosby collection

Collectors Corner

Last March, a fellow record collector here in Michigan invited me to his home with the mysterious promise that he had a Crosby item for me that he was pretty sure I didn't have. He was right! I left that afternoon with the life-size Philco store window display pictured above. I hope you all have friends as nice as Dave.

I know that his phonocard of BECAUSE is familiar to most Crosby collectors, but this packaging is not. — at least not to me. I'd always heard that this record came with a doll in a wedding dress. Was this envelope enclosed in the box with the doll or was this particular packaging a different way of marketing this disc?

By the way, no mention is made of which church this famous stained glass window is from. All the pieces are shown one-half size.

THIS ENVELOPE CONTAINS

BING CROSBY'S

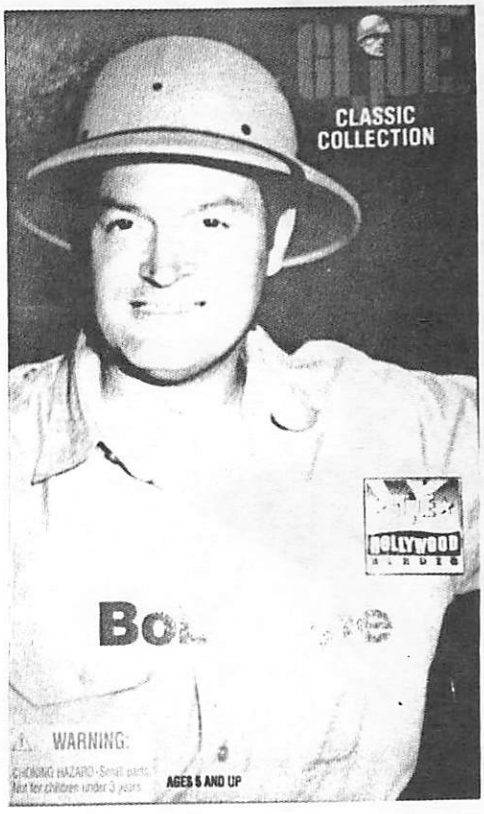
exclusive RECORDING

"BECAUSE"

and

COLORFUL WALL PLAQUE

A REPRODUCTION OF FAMOUS
STAINED GLASS CHURCH WINDOW



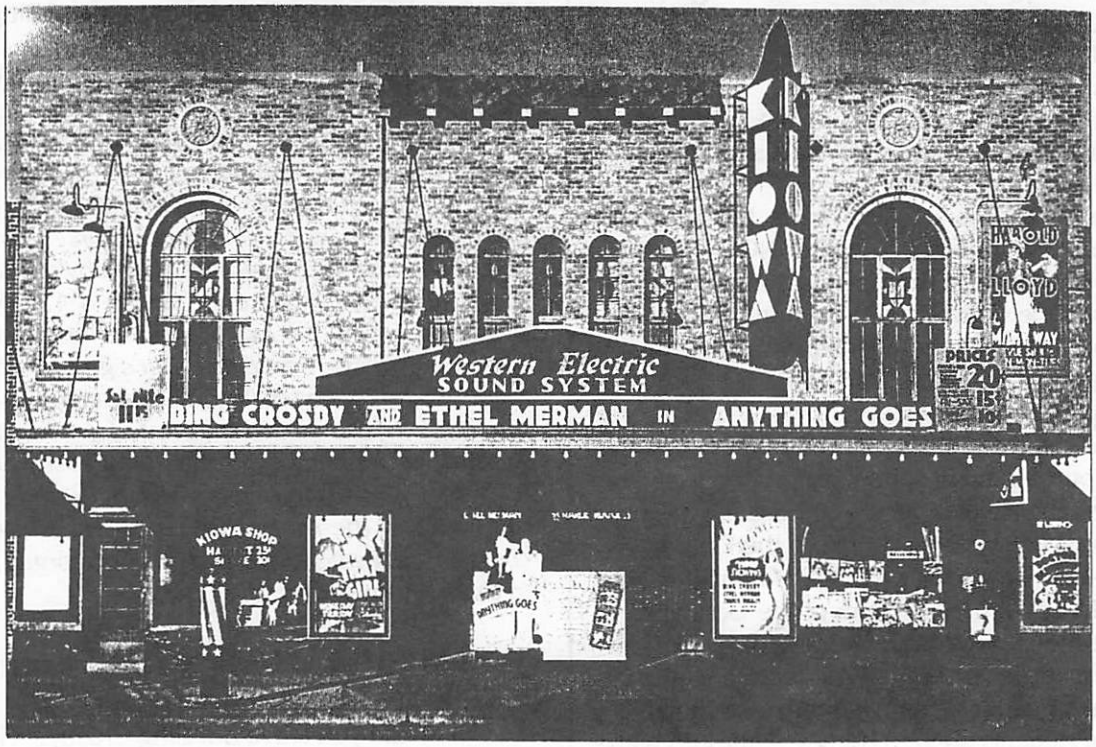
This past Christmas season, two character dolls of interest to Crosby collectors were offered for sale. Made by Hasbro, the Bob Hope "Hollywood Heroes" G.I. Joe doll celebrates his many years of U.S.O. service. *TV Guide* talked about it in a short article in its January 12, 1999 issue. I found mine at Toys R Us.

Although poorly promoted in my area, Target Stores offered a set of three dolls based on the Crosby, Clooney, and Kaye characters from the movie *White Christmas.* According to a sticker on the front of the package, they were manufactured in a limited edition of 7000 by a company called Exclusive Premiere out of Los Angeles. Truthfully, the likenesses are not very good, but Bing's is the best of the lot.

Unfortunately, as the picture at left shows, the Road partners are not a matched set, as Bob's 12-inch facsimile towers over Bing's 9-inch figurine. M.S.

OUR MAN BING (Anything Goes, 1936)
Photo courtesy of Greg Van Beek

ANYTHING GOES IN OKLAHOMA — 1936



Kiowa Theatre, Hobart, Oklahoma

Princess Theatre, Bristol, Oklahoma

NEWS FROM HERE AND THERE

Tip-In Puts Gonzaga In Elite Eight

PHOENIX — Minnesota of the Big Ten, Stanford of the Pacific 10. And now, Florida of the Southeastern Conference.

One by one, the big boys from the power conferences all have been cut down to size by little Gonzaga. Chop, chop, chop.

On Thursday at America West Arena, the Bulldogs from Spokane, WA pulled off another NCAA Tournament upset. This time, in dramatic fashion with a 73-72 victory over the Gators in a West Regional semifinal. Only when a prayer shot went awry at the buzzer by Florida guard Eddie Shannon could the growing legion of Zag-nuts rejoice. . . .

Until this season, Gonzaga had qualified for only one NCAA Tournament in school history.

Now, the school that brought you Bing Crosby and John Stockton is one victory away from the Final Four.

— *St. Louis Post Dispatch, March 19, 1999.*

Stephanie Edwards Plowman of the Gonzaga U. Special Collections Department added this comment on the internet about the event: "When the Gonzaga U. Bulldogs men's basketball team went to the Elite Eight last week, the students dressed [Bing's statue] up with Zag wear and a "Go Zags" sign. Many newspapers ran stories that Bing's alma mater was in the Elite Eight.

Mrs. Plowman also answered a question that many visitors to Gonzaga have asked: "What happened to the pipe that is supposed to be part of the statue?" She said, "The pipe still screws into the mouth piece, but because it is easy to remove or break off, we do not have it in place unless there is a special event. I know of two pipes that fit; one is with campus security, the other is in Special Collections."

A Letter to *American History*

WHAT ABOUT BING?

Tom Huntington's Editor's Desk column in the October 1998 issue stated that Frank Sinatra is our greatest singer. Who are you kidding? What about Harry Lillis Crosby, better known as Bing? He was one of the 100 people chosen to be included in *Life* magazine's issue marking the twentieth century because of his contribution to history.

When Bing sang before an audience, he did not use his hands or a cigarette as a prop as Sinatra did. Bing could do anything, and in his own impeccable way.

Crosby fan clubs exist in the United States, Britain, and Australia. There is even a baseball stadium in Front Royal, Virginia, which bears his name because he helped build a youth center and stadium in that county. In 1977, the year the singer died, the World Series was being played in Los Angeles, and a moment of silence was observed because of Bing and his love of the game.

— Helen Ley, Harrisonburg, VA

Tom Huntington replies: Helen Ley touches on a debate that began in the 1940s and obviously still continues today. I should point out, however, that I never said that Sinatra is our greatest singer (although I may have thought it). Sinatra, of course, was always open in his acknowledgement of Crosby's influence. In fact, it was reportedly after seeing a Crosby performance that the young Sinatra announced to his girlfriend Nancy, "Some day that's going to be me up there." In the context of the George Gershwin article in the October issue, which prompted my musing about Sinatra, it's interesting to note that Crosby once sang with Paul Whiteman and his orchestra and appeared with him in the movie King of Jazz. *Whiteman, of course, was the bandleader who got George Gershwin to write "Rhapsody in Blue."*

Travel Briefs: *Bing's Big Impact*

(Compiled by Katherine Calos)

"Why did you leave out Bing Crosby?" Helen Ley of Harrisonburg wanted to know.

She's a big fan of the legendary crooner, and she noticed his name was missing from our list of celebrities that have attended the Shenandoah Apple Blossom Festival.

No slight intended. The number of celebrities during the festival's 72 years is so large that we simply overlooked the first big name among all the others.

Bing Crosby's story is worth telling, though.

Crosby was the man who started the celebrity tradition at the Shenandoah Apple Blossom Festival in 1948, Ley said. He's the one who suggested that Bob Hope should come to Winchester the next year.

And then Crosby came back to the valley in 1950 for a different parade that must have been the biggest thing to ever hit Front Royal.

The story begins with Crosby's friendship with Sen. Raymond Guest, father of soon-to-retire Del. Raymond R. Guest, Jr., R-Warren County. The senior Guest lived in Front Royal, so when Crosby came to the Apple Blossom Festival, that's where he stayed.

Front Royal at the time was trying to raise money for a baseball stadium. Crosby heard about the project, made a donation and then came back on April 1, 1950, to celebrate the dedication of the project and help raise money for it. Activities during Bing Crosby Day raised $11,400, which Crosby upped to $15,000 with a personal donation to meet the project's goal.

Crosby led a parade through Front Royal along a

route filled with thousands of people. He held the world premiere of his new movie, *Riding High,* gave impromptu concerts, and forever endeared himself to town residents.

The Front Royal stadium was named Bing Crosby Stadium, and it's still used for high school games and summer Valley League baseball.

New Books Available

Bix, the Leon Bix Beiderbecke Story, by Phil and Linda Evans, has been published by PreLike Press. It is said to be the "most complete and comprehensive history available of the legendary jazz genius" and is illustrated with 250 photos. All known letters written by Bix are transcribed in the text, and there is a complete discography. Past published errors have been corrected, and a wealth of new information is included. It is available in soft cover for $45.00 plus $5.50 shipping and handling from Phil Evans, P. O. Box 10507, Bakersfield, CA 93389-0507. California residents should add their sales tax of $3.27.

Bing Crosby, the Illustrated Biography, by Michael Freedland, published by Chameleon Books of London and distributed by Trafalgar Square in the U.S.A., is now available from Barnes and Noble bookstores for $17.46 plus $3.95 shipping. It is a very "pretty" book, with lots of illustrations and is printed on nice, slick paper, but a large treble clef printed all over many of the right-hand pages is unnecessary and distracting to the eye. How is it as a biography? Not very good, I'm afraid. You will learn nothing new about Bing from this hastily-researched and shallow piece of work. I would put it in about the same class as George Carpozi's *The Fabulous Life of Bing Crosby* (Manor, 1977). There are obvious errors, and the book will win no awards. (At least, let's hope so). There are many of us, though, who want everything published about Bing, so buy it if you fit that description. There have been worse books published about Bing. In the meantime, let's look forward to Gary Giddins' biography of Bing, which should be out sometime this year.

Bing Crosby in the 30's, Vol. 2, is the latest offering in the series put together by Gary D. Hamann. As we told you once before, Gary spends hours on end in the libraries, going through old newspaper files and copying everything he finds about the actors and actresses that interest him. His books are printed in very small quantities, and some are out of print. This is his fifth book on Bing, who has been covered through the 50s. Gary also plans to work on Bing in the 60s and 70s. The cost of this book is $30, postpaid, and you can order it from Gary at 2365 Scarff Street, Los Angeles, CA 90007. Better hurry, though. He may be out of copies by now. — Wayne Martin.

E! Channel Special "Good"

The E! Channel special, "Mysteries and Scandals--Bing Crosby," aired on TV the last part of December, 1998. We are glad to say that it is not the "hatchet" job that we have sometimes seen in the past, even though some of the first part would fit into that category. We could have done without the "Lady in Red" (What was her name again?), who persisted in dwelling on unpleasant subjects, also the rather unfriendly host.

Phil Crosby, who was interviewed on the show, finally had a chance to express his feelings about his father. Needless to say, they were quite different than his brother Gary's. Phil praised his father for all of the things Bing had taught him and done for him. He also had a few choice words to say about Gary.

It was great to see Club Crosby members Bob DeFlores, Steve Lewis, and Roger Osterholm on the show. All of them did a fine job of talking about Bing and presenting him in a favorable light. Good job, guys!

There has been no news of a commercial release of the tape of this program, but we have heard that member Timothy Morgereth might be willing to make video copies of the show for Club Crosby members. If you are interested, his address is 5 Beach Drive, Baltimore, MD 21222. — Wayne Martin

Pupil and master: Frank Sinatra with his idol, Bing Crosby.

Sinatra Lauded Bing as the Century's Greatest

I am outraged at the *Time* magazine selection of Frank Sinatra as the singer of the century, rather than Bing Crosby.

Bing was the acknowledged model of all modern singers. Sinatra himself stated Bing was on a pedestal and the rest had to fight as to who was second best.

The timbre and tone of his voice was unique and he was loved by people of all nations, even if they did not know English.

— Ken McIntyre, Ormond, Australia (Courtesy of Girvan Paterson).

BING AND THE KING

By Gerald Parshall

©U.S. New and World Report, June 1, 1998

"When stars appear and shadows fall. . ."

Modern popular music began not with a bang but with a Bing. And a lot of "buh-buh-buhs." It was 1931, the Cocoanut Grove nightclub in Los Angeles.

". . .Why then you'll hear my poor heart call. . ."

Busboys rattled dishes and Gus Arnheim and his band rattled the rafters.

". . .To you my life, my all. . ."

Harry Lillis Crosby, 28, stood in the spotlight inventing 20th-century singing.

". . .I surrender, dear."

America liked the new sound of swing. Young people danced to it and romanced to it through World War II and into the postwar years. Until the second coming of popular singing in the mid-1950s.

"Love me tender, love me true, all my dreams fulfill. . ."

Elvis Aron Presley had a guitar, an attitude, and legs of rubber that sent him flying all over the stage.

". . .for, my darlin', I love you and I always will."

Presley strangled the microphone, rocked it from side to side and slammed it to the floor in a kind of mock ravishment while teeny-boppers swooned and shrieked. Bing had fed the fires of love, but Elvis was stoking the furnace of sex.

Long before Presley, Bing Crosby, too, had been a rebel. A bookkeeper's son from Spokane, whose mother had wanted him to be a priest, Crosby left Gonzaga University and a beckoning future as a lawyer for the world of 1920s vaudeville and jazz. His interests were running after chorus girls, drinking, and singing, in that order. He became so notorious for missing shows that bookers of acts called him "Binge" Crosby. He won forgiveness for such trespasses with wit and infectious bonhomie — and a singing voice that sounded, as Louis Armstrong would say in later years, "like gold being poured out of a cup."

Crosby arrived on the music scene just as sensitive microphones were coming into use. Traditionally, popular singers, like classical singers, had had to belt out their songs so they could be heard in the back of the hall. "Crooners" like Rudy Vallee began the transition to the less blaring, less operatic, singing that amplification made possible. But it was Crosby who demonstrated how truly intimate and individualistic microphone singing could be. He had a genius for melding elements from various jazz pioneers into his own easy-does-it style. His trademark "buh-buh-buhs" — the substitution of sounds for words — was known as scatting, a technique borrowed from Armstrong. Crosby's sense of rhythm was perfect, his phrasing intuitively flawless.

AMERICAN STOCK—ARCHIVE

In 1931, Bing Crosby created a new intimate style of singing made possible by the microphone. A quarter century later, Elvis Presley found a new use for the mike.

The croon platoon. The young baritone drew down the curtain on the golden age of tenors. He made singing appear so effortless it seemed that anyone ought to be able to croon like Crosby. A whole generation of singers tried. Some became outright imitators, among them the Jimmy Dorsey Band's Bob Eberly, several buh-buh-buhing "Black Bings," and a British Bing. A French Crosby offered "le Bing" groaning in a French accent. In a New Jersey bedroom, Crosby's photo smiled down on the adolescent Francis Albert Sinatra (but Sinatra later resolved not to imitate the superstar and he didn't).

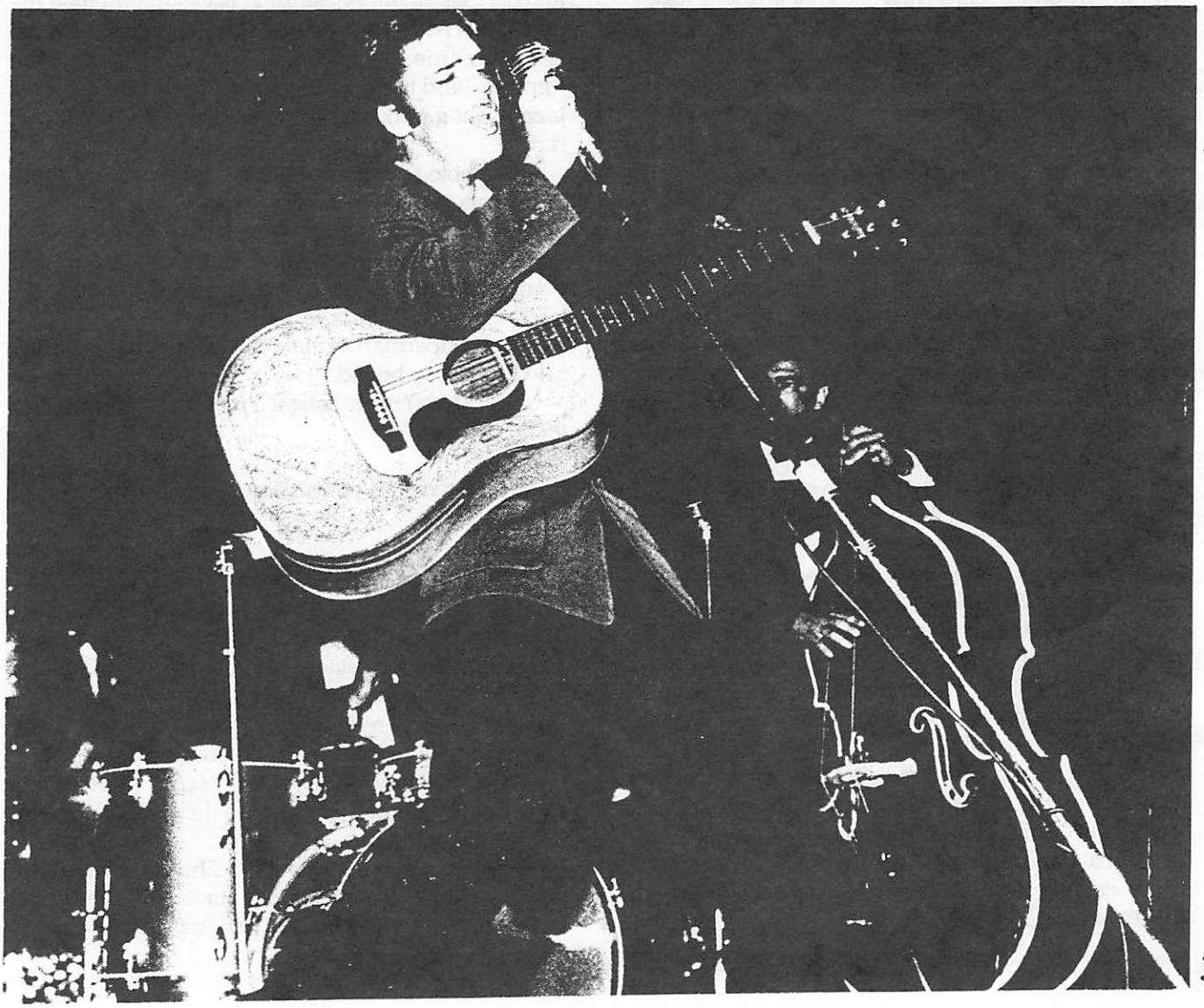
Crosby's singing genius was matched by a gift for projecting a winning public personality. Jug-eared and hardly a hunk (a Hollywood casting director said he looked like "a taxi with both doors open"), he somehow exuded both homespun simplicity and breezy sophistication. His radio show charmed millions for 20 years. He made 61 movies from 1930 to 1966, mostly

light comedies in which he played various versions of his public persona, the wisecracking hustler of the *Road* pictures with Bob Hope dissolving easily into the piano-thumping priest leading urchins in song in *Going My Way.*

The press profiled Bing the devout Catholic, a regular at Sunday mass. Bing the benefactor, a big donor to Gonzaga, his alma mater. Bing the "Father of the Year," clowning with his four sons, cutting an album with them in 1950, their young voices harmonizing with the old man's. And there was Bing the modest musical genius, who wrote in his autobiography, *Call Me Lucky,* that he was just an ordinary guy who got the right breaks. He aged into a crinkled icon of retro sensibilities. In the 1960s and 1970s, as Vietnam, the counterculture. amd Watergate shook the windowpanes of the republic, Crosby's holiday TV specials were ports of shelter from the storm. For more than five decades, his *White Christmas* would remain the all-time bestselling record.

Crosby the man died in 1977. Crosby the myth died a few years later. The placid amiability the public had seen had masked a complex, troubled spirit. In 1981 came *Bing Crosby: The Hollow Man,* a biography laden with tales of drinking, betrayals of old friends, infidelities, neglect of his first wife, Dixie Lee, and scornful, controlling relationships with the boys she bore him. Two years later, Crosby's eldest son, Gary, an alcoholic, published his own heart-of-stone portrait. He told of beatings and emotional abuse of himself and his brothers. Bing's son Lindsay shot himself to death in 1989. Another son, Dennis, died the same way in 1991.

In the early 1950s, as Bing Crosby's sons were getting out from under his censorious eye — going to college and then dropping out and joining the Army — the youth of America were spurning their Dad. For two decades, young and old adults alike had given Crosby more hit singles than any other singer. But he and Sinatra and the other pop stars of the day were suddenly being edged off the Hit Parade. The explosion of postwar affluence had made teenagers a big part of the record market, and they wanted something different. They found it on the radio, in the earthy lyrics and heavy backbeat pouring into their bedrooms and jalopies from black stations. It was called rhythm and blues and long been produced by blacks for blacks. Whites would now make it their own, as they had



with jazz, and they called it rock-and-roll.

But a messiah was needed to win over the mainstream of young whites. And a messiah came, a lowly Memphis truck driver whose public life began in A.D. 1954.. After his discovery in a Memphis recording studio, Elvis Presley quickly rose to superstardom. Mixing elements from rhythm and blues, country, and gospel, he recorded three albums and five No. 1 hits in 1956 alone: "Heartbreak Hotel," "I Want You, I Need You, I Love you," "Don't Be Cruel," "Hound Dog," and "Love Me Tender." He read no music (neither did Crosby). But he had perfect rhythm and a rich baritone. He had played the guitar since he was 11, sung gospel music at the Pentecostal church, and soaked up rhythm and blues from the radio.

Body heat. The ducktail haircut, the loud duds, the thrusting pelvis — the whole package shouted sexuality and rebellion. His act was a blend of spontaneity and calculation. Of his sultry frown, Elvis said, "You can't be a rebel if you grin." If something added to the exotic heat in the air, such as saying teasingly, "Girls, I'll see you all backstage," he used it again and again. But amid all the stomping and grimacing, a certain sweetness showed through. He looked like an overgrown puppy parodying an attack dog. Presley was a mama's boy; his schoolmates had seen him as a geek; toughs once cut the strings on his guitar. This vulnerability became the pilot light of his magnetism on stage. It made him irresistible to adolescent females — and foreshadowed the many androgynous rock stars to come, from Mick Jagger to Michael Jackson.

The stampeding lollipop libertines disturbed parents who had worried about an emerging teenage subculture ever since juvenile delinquency started rising in World War II. The generations, which used to come together around the piano in the parlor, were now being pushed apart by music — not that everyone called it that. The *New York Daily News* called rock-and-roll "a barrage of primitive, jungle-beat rhythms." A Des Moines preacher wailed, "The spirit of Presleyism has taken down all morals." The old pop stars and songwriters felt pains in the pocketbook. Crosby, who turned to making albums for his older fans, was still bitter two decades later in 1975 — declaring that Presley "never contributed a damn thing to music."

Presley performed his vital services to rock-and-roll — securing a massive white audience for it, supplying a post-Crosby model of popular singing -- from 1956 through 1959. After that, Elvis the musician tended to be crowded out by Elvis the movie star and fantasy figure. He acquired Graceland, a historic Memphis mansion, for his parents and himself, and handed out Cadillacs and Lincolns to kin and favored factotums. Fans fed off the aura of magic. It was as if L'il Abner had gone to bed in Dogpatch and awakened master of Tara. By day, on his movie sets, Presley played the Boy Next Door with a blue collar and a true heart. By night, at his donut-shaped Bel Air residence, he gulped drugs and auditioned groupies in immoderate quantities. His mama had died, and no one was left who could curb the appetites of the shy, lonely man who was the King. After marriage, fatherhood, divorce, retirement, a comeback, a lot more drug abuse and sexual excess, Presley, a bloated caricature of himself, died from cardiac arrest at age 42 in 1977. Fans went into denial. Graceland became the new Jerusalem. "Elvis sightings" would be logged for the rest of the century.

Presley's descent into mindless self-indulgence traced the evolution or rock. In its first decade, it was usually melodic (whatever critics said) and its lyrics were comprehensible. Then began a musical and moral meltdown — acid rock, punk rock, heavy metal, hard core. The social protest songs of the 1960s, such as those of Bob Dylan, many of them beautiful even to elders' ears, gave way in the 1970s to unbridled nihilism and degradation — shock for shock's sake. Amplification, which enabled Crosby to create a new intimate style of singing, now pumped up the volume to deafening levels. Singers screamed and dancers slammed. Musical tastes fragmented the population both between and within generations. The radio became a push-button bazaar crackling with formats: hard rock, soft rock, folk rock, country, cool jazz, avant-garde jazz, golden oldies, Top Forty, soul, rap.

Technology's ultimate gift to 20th-century popular singers was immorality.

You ain't nothin' but a hound dog. . ."

Famous voices boomed out from tapes and compact discs, as they would forever.

". . .cryin' all the time. . ."

The supermarket tabloids bannered: "ELVIS LIVES!" And so he did.

"You ain't never caught a rabbit and you ain't no friend of mine."

Reprinted by permission. Article courtesy of Charles Baillie.

Crosby House Sells for $2.3 Million

LOS ANGELES — It was a green Christmas for **Jerry Van Dyke**. The star of "Coach" sold his Toluca Lake home, built by singer **Bing Crosby** in 1936, for a cool $2.3 million. The buyers were entertainment publicist Keri Fretty-Stickney and attorney Larry Stickney, who moved in just before Christmas.

"We love the history of the house. I have every Bing Crosby CD and am playing them all now," Mrs. Fretty-Stickney said.

Mr. Van Dyke and his wife, **Shirley,** owned the nearly 10,000-square-foot house since 1993. They plan to lease another home in the Los Angeles area.

ITEM: July 5, 1944 — reported by Harrison Carroll
in the *Los Angeles Evening Herald Express*

The Fourth of July celebration at the Bing Crosby home included the burning of a basketball autographed to the Groaner by the Japanese team which played in the 1936 Berlin Olympics. When they let the air out of the ball, say the Crosby kids, it hissed just just like a Jap. (as quoted in *Bing Crosby in the 40's* — edited by G. D. Hamann, 1997)

A picture of Joan Bennett, Bing, and basketball taken during the filming of *Two For Tonight* in June/July 1935.

Irish Fest Group Assembling Bing Crosby Collection

By Dave Tianen
Milwaukee Journal Sentinel
Pop Music Critic

HE was perhaps the most important pop singer of the 20th century, but you seldom hear him anymore unless it's snowing.

Bing Crosby was the first musical superstar. They don't make boxed sets big enough to encompass his career. The tally of his Billboard hits runs to 317. To put that in some kind of context, Elvis Presley had 104, the Beatles 49.

He was a remarkably durable performer who broke in singing with Paul Whiteman and closed his career performing a duet with David Bowie. And his "White Christmas" is one of the best-selling recordings of all time. He was a major film star with a best-actor Oscar for "Going My Way." He was, first and foremost, an enormously successful singer who influenced artists such as Frank Sinatra and Dean Martin.

Harry Lillis Crosby would have been 96 today. Sadly, aside from the holiday season, his music is seldom heard on the radio anymore, and an entire generation of Americans has grown up with little sense of his contributions.

But Milwaukee Irish Fest is working to change that. Members of the Fest group are assembling the Bing Crosby Collection as part of the John J. Ward Irish Music Archives. The archives are housed in the Irish Fest Center, 1532 Wauwatosa Ave., Wauwatosa.

Thanks to the efforts of Irish Fest Advisory Committee member Barry Stapleton, the archives collection now includes as many as 2,000 Crosby recordings as well as videocassettes, sheet music and memorabilia . Recently, Harold Maruca of Pittsburgh donated more than 700 items from his personal collection to the archives.

Irish Fest's interest in Crosby might catch casual fans by surprise. Even Stapleton acknowledges that Crosby's Irish recordings were a relatively tiny portion of his repertoire — perhaps 27 songs out of 1,800 recorded. They did, however, include such enduring hits as "Too-Ra-Loo-Ra-Loo-Ral (That's an Irish Lullaby)" and "MacNamara's Band."

Irish Fest founder Ed Ward argues that Crosby, with his immense popularity and genial, soft-spoken image, played an important role as a cultural ambassador. A third-generation Irish-American, Crosby helped counteract the hard-drinking, roughneck Irish immigrant stereotypes of the turn of the century.

The archives also reveal that Crosby was a pioneer in other respects. A half-century before the Spice Girls, Crosby was demonstrating the marketing potential of musical super-stardom.

Included in the collection is the Bing Crosby Parker Brothers Board Game, a Bing Crosby record cleaner and a ceramic bust of Bing in a straw hat.

Stapleton plans to set up a Crosby display at Irish Fest this summer. Although he's too young to remember many of the highlights of Crosby's career, Stapleton, 36, says he inherited his affection for the singer from his own dad

"Fifteen years ago, I probably wouldn't have done this, but I think Bing is very personal within the family," Stapleton said. "My father looked almost identical to Bing."

The Irish Fest Crosby collection is available for public viewing and listening by appointment. Call the Irish Fest offices at 476-3378 for an appointment.

From the Milwaukee Journal Sentinel, *May 3, 1999. Courtesy of Greg Van Beek.*

More About Bing and Frank

By Mary L. Montalto

WHERE have Frank Sinatra's fans been for the past 50 years — in the closet? All of a sudden they're trying to knock Bing off his throne. In the 1940's I was in New York and went to the Palace to see Frank with Tommy Dorsey. You could count the people in the movie theatre, because it was more than half empty.

These people that love him so much (all of a sudden) seem to forget that they had to pay the girls to scream and act like they had passed out from his singing. What a joke! If it weren't for Bing, Dean and Sammy, he could never have gotten to those heights. He was always interfering on the Dean Martin show because no one else wanted him, and Bing used to mention him every chance he had, and I honestly believe if it weren't for Dean losing his son, Frank could never have taken over. .

The whole world cried over Bing as if one of the family had passed on. I know I cried — and not for just a day — and when I see his movies or look at his picture on my wall (and it's a beauty) I still shed tears over him. I am not ashamed to say I wish he was the *love of my life.*

I also wish I could write as beautifully as Gary Giddins. He says it all so perfectly about Bing, also in Bing's A & E biography. Keep it up, Gary!

In the early 40's there was a recording by Bing that went: "Never in a Million Years . . .could there be another you, for only once in every lifetime someone just like you appears. . .Is there any greater glory, any greater thrill. . .No, never in a million years." How true! *Nobody* could ever or will ever replace Bing, especially not Frank.

Mary Montalto is a member of Club Crosby.

PARAMOUNT'S TOP TRIO

An Excerpt from *The Hollywood Studio System* by Douglas Gomery

St. Martin's Press, 1986

Bing Crosby *Cecil B. DeMille* *Bob Hope*

PARAMOUNT boss Barney Balaban found his most significant successes of the 1940s on the radio in the form of crooner Bing Crosby and comic Bob Hope. Table 2.2 records their nearly continuous ranking in the top ten most effective box-office attractions. For the 1940s, certainly 1944-49, this duo functioned as the most popular combination in American films. Crosby's record of five consecutive years as the industry's number one star (1944-48) was rivalled only by Shirley Temple (1935-38), Mickey Rooney (1939-41) and in a later era Doris Day (1962-64). All Hope and Crosby's *Road* films of the 1940s finished among the top grossers of their respective years: *Road to Singapore* (1940), *Road to Zanzibar* (1940), *Road to Morocco* (1942), *Road to Utopia* (1945) and *Road to Rio* 1947). This series grossed more than any others during the studio era.

In keeping with Paramount policy, both had achieved fame in radio and vaudeville before Paramount began to promote them. Crosby's career took off with *Holiday Inn* in 1942 (where he introduced his long-time hit "White Christmas"). With *Going My Way* (1944), which earned Crosby an Oscar for best actor, his popularity was unmatched. *Here Come the Waves* (1944), *Blue Skies* (1946), *Welcome Stranger* (1947), *The Emperor Waltz* (1948) and *A Connecticut Yankee* (1949) all finished among the top grossers of their respective seasons. Like many Paramount cross-over stars of the 1940s (including DeMille with his *Lux Radio Theater),* Crosby appeared continuously in other media. In his case, phonograph records (he would sell a total of 300 million) and radio were always near the top of some ranking.

Today Bob Hope is rarely thought of as a movie star. An experienced vaudevillian and radio performer, he came to Hollywood as part of Paramount's interest in radio tie-ins for *The Big Broadcast of 1938* and stayed with the studio until 1956, appearing in an average of two films per year except for an interruption for USO tours in the Second World War.. His comedies, all among the top grossers of their respective years, included *Caught in the Draft* (1942 with Dorothy Lamour), *Louisiana Purchase* (1941 with Victor Moore), *My Favorite Blonde* (1942 with Madeleine Carrol), *Let's Face It* (1943 with Betty Hutton), *Monsieur Beaucaire* (1946 with Joan Caulfield), *My Favorite Brunette* (1947 with Dorothy Lamour and Peter Lorre), *Paleface* (1948 with Jane Russell), *Sorrowful Jones* (1949 with Lucille Ball), *The Great Lover* (1949 with Rhonda Fleming) and *Fancy Pants* (1950 with Lucille Ball). This extraordinary string of hits, coupled with those of Crosby and DeMille, accounted for more than two-thirds of all Paramount's top grossing films of its most profitable decade, the 1940s.

Table 2.2: Top Ten Star Ranking

	Bob Hope	Bing Crosby
1940	-	7
1941	4	-
1942	5	-
1943	2	4
1944	3	1
1945	7	1
1946	5	1
1947	6	1
1948	5	1
1949	1	2
1950	2	3

Larry Crosby In Defense Of Bing

In 1951 Billy Rowe, a reporter for the *Philadelphia Courier,* suggested that Bing, among other faults, had discriminated against blacks and that in general was unpatriotic and had failed to entertain the troops during World War II. Larry Crosby was quick to come to Bing's defense and wrote this letter to the *Courier.* A copy of the letter was found in Bing's FBI file, which Club Crosby obtained recently under the Freedom of Information Act. The FBI has given us permission to reprint any material from the file, and we will do so from time to time.

Dear Dr. Ratcliffe:

Many thanks for the privilege of answering Billy Rowe's attack on us in his recent column in the *Courier.* I feel it my duty, because of sinister influences rampant about our country, to acquaint right-minded citizens of the facts.

When Rowe visited our offices a year ago, I promised to check with our golf committees to see if we could include colored players this year in the Bing Crosby Pre-Amateur Golf Tournament.

I did exactly that! Billy Rowe did not check with me before his attack. I have not reported to him. But he states:

1. Bing refused to allow Teddy Rhodes, a colored golf professional, to play this year, for no other reason than color. *Answer:* Bing was not consulted.

Rowe also makes the following misstatements — on all of which the truth is known all over the world:

2. Rowe says: "During. . .World War II, no stories can be recalled [that Bing] came near the front to entertain." *Answer:* One time he got ahead of the front. Tell it to the Marines, the Army and Navy, the American Legion, Veterans of Foreign Wars, United States Veterans Corps, etc.

3. Rowe says: "There isn't much to be seen that Bing has done anything out of ordinary for the Negro or any other group of people." *Answer:* Leave this one to the Red Cross, Treasury Department, Tuberculosis, Cancer and Polio Foundations.

4. Rowe says: "No. . .account of how he loaned the Crosby name to enhance any great charity affair." *Answer:* Leave this to the radio audience and the newspaper readers.

5. Rowe says: "He refuses to accept (the poor and middle class) on an equal basis in competitive sports." *Answer:* He has never asked for a bank statement on anybody.

6. Rowe says: "He has failed to shower them with the generosity synonymous with stars of his caliber." *Answer:* Why is the tax man saying we go too far on charitable deductions?

7. Rowe says: "Or cut off. . .salary to help any organization. . .to aid the peasantry." *Answer:* Thousands of church groups all over the world of all denominations know better.

Rowe says: "Or shown interest in the "plight of the destitute." *Answer:* Several hundred "thank you" letters, many from colored congregations, were placed on my desk today. They are being forwarded to the *Courier* for verification.

9. Rowe says: "He goes about contemptuous of the very same ideals which allowed him to elevate himself." *Answer:* Ask the colored talent and song writers.

10. Rowe says: "Crosby is weakening "the foundation of democracy." *Answer:* How did he get the title "Der Bingle"?

Surely Rowe knows better! It seems ridiculous that I must recite interminable instances to refute these untrue charges, or make any apology for Bing's Americanism, generosity, humanitarianism or complete fairness to all men. He has been before the public for many years and the people have already sat in judgment on his thinking, conduct and association with his fellow man, with sufficient approval to indicate beliefs to the contrary spring from reasons other than the true facts.

Of course, there are certain groups, even in our public colleges supported by the tax payers, advocating "Belief in God is old-fashioned, therefore there is no such thing as truth, and the end justifies the means." It is regrettable that Rowe's remarks were immediately picked up by the *Daily Worker,* the voice of our enemy. Does he not realize that "the end justifies" puts the okay on every crime — even slavery? I'd rather believe the young man just got carried away by enthusiasm for his cause.

It has never been our policy to publicize our charity. But Rowe must have been blind when he passed through our halls, because the walls are covered with citations, testimonials, and tributes from all races and creeds and colors for having done something to make their paths less difficult. This very tournament has raised more than $100,000 for youth centers, for all kids, without restrictions, for Bing knows a lot about kids and would like to see everyone in all the world have everything he needs to make him a good citizen, a credit to his community, and fully prepared to assume the responsibilities of manhood. I'm sure he doesn't expect anyone to be *perfectly* happy until he gets to heaven — but he hopes all will get there.

Editor's Note: Our readers are asked to remember that the terminology used in this letter reflects the language of its era. The letter was edited for space considerations only.

Bing's is The Voice of Christmas
By Gregg Hammond

In a career that spanned 51 years, Bing Crosby recorded close to 3,000 songs. Of these, some 60 were Christmas songs, one of which became the best-selling recording of all time, "White Christmas."

More than any other singer, Bing has become associated with Christmas and could even be called "The Voice of Christmas."

"Patriotic, blues, rhythm, country and western, love songs, recitations, choirs, groups; I don't know what I haven't sung. I can't say they all did well, but I sang them. All I do is, I just do the same old thing every time, except each time it's a different song," Bing said in describing his recording career. As usual he was down-playing his great talent.

Bing Crosby had one of the richest and most melodious baritones of any singer. He was the first to sing in an intimate conversational way, and all who came after him owed him a debt of gratitude.

Bing began his career as a featured singer with Paul Whiteman, "The King of Jazz," and his orchestra, singing solos and with the trio, The Rhythm Boys. Back then in 1928, he recorded his first Christmas songs, a medley that was released on a double-sided 12-inch, 78 rpm record, on the Columbia label.

It would be almost 20 years before he would again record a Christmas song.

Being a devout Catholic, Bing felt that it was sacrilegious to record Christmas songs for commercial profit. It wasn't until 1935 that Jack Kapp, the founder and head of Decca records, convinced Bing to again record carols by sending Bing's royalties to charities.

That record was "Silent Night" and "Adeste Fideles." It was Bing's first million-selling record, which wasn't easy to do in the depths of the depression.

That same year, Bing started broadcasting his annual Christmas show on the "Kraft Music Hall" radio program over NBC. These broadcasts would run until 1961, and then continue on television until 1977.

In 1942, Bing and Fred Astaire were starring in the Paramount feature "Holiday Inn," with a score by Irving Berlin. Mr. Berlin's score included songs for every major holiday. Most of the songs were newly-written, the one holdover being "Easter Parade."

All the songs were good, reliable, musical Berlin. But the standout was "White Christmas." Yet Mr. Berlin had doubts about the song. He played it for his star, and sang it in his high, light voice.

When Mr. Berlin had finished, Bing took his pipe out of his mouth and said, "Irving, this is one you won't have to worry about."

And indeed he didn't. "White Christmas" has been recorded by dozens of different artists. Bing's recording alone has sold over 170 million copies and is still available on compact disc.

Later that year and in 1943, Bing recorded several more Christmas songs, including "Jingle Bells" and Santa Claus Is Coming To Town" with the Andrews Sisters. These songs were collected into an album named "Merry Christmas," and it is this album that is still available today.

Even though Bing was the biggest hit-maker of his time, he did occasionally miss one. Songwriter Johnny Marks had a cute novelty song he had written, and he called Bing's office to offer him the chance to be first to record it. Bing was out on the golf course and couldn't be reached. So Johnny Marks offered his song to the next name on his list.

And that's how Gene Autry recorded the biggest hit of his career, "Rudolph the Red Nosed Reindeer."

Bing recorded his version the next year, but did top the 1950 charts.

By 1954, with the release of the Paramount movie *White Christmas,* Christmas and Bing Crosby were indelibly linked. One of Bing's last best-selling recordings was taken from the soundtrack of his final television special in 1977. It's a duet of him and David Bowie singing "Little Drummer Boy." Bing's rich baritone was still a joy to hear, even if he couldn't reach those high notes like he used to.

Maybe this year you'll again be listening to Bing singing these wonderful Christmas songs. I know I will.

"And may all your Christmases be white."

Original source unknown. Reprinted by permission of the author.

I Saw Bing in Person
By James W. McCusker

I had the pleasure of seeing Bing Crosby in person. It was the summer of 1943. I was in the Navy and was going to service school at the Naval Training Station in San Diego, California.

Bing arrived in a travel trailer that was pulled by a pickup truck. He had comedians Phil Silvers and Rags Ragland with him, and the backup singing group, the Charioteers.

The show took place in the daytime at the ball field on the base. I remember paying a fellow sailor $2.00 to take my guard duty so I could go see Bing.

The show started with Phil Silvers and Rags Ragland telling Navy-type jokes. Then Bing and the Charioteers came out and sang a lot of songs. I can only remember three of them, "Moonlight Bay," and "Sunday, Monday or Always" (from his movie *Dixie,* which was playing in downtown San Diego at the time). Then one of the WAVES in the crowd asked for "White Christmas," and of course he sang that for her.

There were a few hecklers in the crowd, which surprised me. I thought everyone liked Bing as much as I did.

The show must have taken place during the musician's strike, because there were no instrumentalists there. Bing and the Charioteers had to sing without musical accompaniment.

The base newspaper had a big write-up about the show, and Bing's picture was on the front page. Bing didn't wear his toupé that day.

I carried that newspaper with me for the next two years that I spent on board ship in the Pacific.

James McCusker is a long-time member of Club Crosby.

Kansas City Times, Tuesday, June 5, 1945

FUN FOR 12,000

Bing Crosby teams with Bob Hope as Added Attraction at War Loan Show

A $2,667,237 Bond House

Purchasers Line Up Early to Enter Municipal Auditorium

Vera Vague, Jerry Colonna, Skinnay Ennis and Frances Langford also delight fans

The approximately 12,000 bond buyers who crowded into the Municipal Auditorium last night for the Bob Hope Seventh War Loan show laughed for one and one-half hours and left the Arena as one of the most hilarious crowds ever to see a war bond show in Kansas City.

An extra dividend for the bond buyers was the appearance of Bing Crosby on the program. It was the first time Bing and Hope had appeared together on a bond show.

Every available seat was taken early, and many folding chairs were added to accommodate those who streamed through the doors in seemingly endless lines.

CROWD LEAVES SMILING

They arrived with looks bespeaking their anticipation of a big evening, and they left with smiles of satisfaction.

Represented in purchases by the crowd to gain admittance was $2,667,237 worth of war bonds. This was the serious side of the picture, the side for which the popular radio troupe was brought here.

Hope, chewing gum, answered his introduction with the statement "It looks like dollar day."

Whether it was a surprise to the audience was a minor matter when Hope mentioned the name of his co-worker in films and partner of the golf course, Crosby. The crowd broke into frenzied applause a few seconds later when Bing trotted onto the stage.

PANTOMIME A HIGH SPOT

One of the high spots was the pantomime in which Hope and Crosby gave their impression of "the meeting of two Kansas City politicians." Greeting each other with superficial smiles they immediately went about the task of ransacking each other's pockets.

Then the familiar Hope-Crosby banter began.

"We brought him out from Topeka in an iron lung," Hope said.

Bing bowed and sparred a bit with Hope, while they insulted each other.

"He's coming formal," Hope quipped. "He's got a shirt on. Are you alone in there (Bing's suit) or are you dancing with someone?"

Hope left the stage and Bing sang the favorite "Accentuate the Positive." He followed with "Sentimental Journey," which was met with screams from the feminine part of the audience. Then came another favorite, "Too-Ra-Loo-Ra," which Bing sang in *Going My Way*. He won an Academy award on that picture last year. A parody on "Don't Fence Me In" featured pointed remarks at Frank Sinatra.

IMPRESSIONS BY THE TWO

Hope joined Crosby in a series of impressions, including Pepsi and Coca Cola; Pepsodent and Ipana; two farmers, and two long-lost brothers.

Colonna appeared, and the three sang "If I Had My Way." The music was harmonious, and would have been good even without the clowning.

Hope carried the show with his excellent ad libbing. Early in the performance, he looked toward the balconies and said, "Are those people painted up there? That's as close as a lot of you ever will get to heaven, so take advantage of it."

Charles Luckman, former Kansas Citian who is president of Pepsodent company, Hope's radio sponsor, was introduced.

"They tell me a criminal always returns to the scene of his crime, Luckman said. "All day long it's been telephone calls, mostly wanting tickets to the show. I was afraid it would be the Board of Education asking me to leave town again."

HIS SPONSOR'S HOME TOWN

"It's really swell to be here," Hope added. "I'm really thrilled.Thrilled, nuts. . .It's my sponsor's home town."

Noticing there were rows of seats behind the stage, Hope said, "Lousy seats. No politics. But you're really looking at the best side of me."

Jerry Colonna, the "man with the brush on his face," was greeted with tremendous applause. He sang a bit of "A-a-a-a-h Sweet Mystery of Life," "The Road to Mandalay" and a parody on "Caroline." Then he joined the orchestra, grabbed a trombone and did a good job on "Time on My Hands."

SONGS BY FRANCES LANGFORD

Frances Langford was dressed in a midriff gown of pale blue with big pink butterflies splashed over it. Sequins trimmed the brief-sleeved bodice. Her first song was "You Belong to My Heart," followed by "I'm in the Mood for Love." Then Hope stopped the band and told Miss Langford how beautiful she looked and asked her to dinner after the show.

"I'd like to, Bob," she replied, "but. . .well, I'm hungry."

She finished with "It Had to Be You" and "I Hadn't Anyone Till You."

"You know," Vera Vague fluttered, "Frances Langford and I go to the canteen together, and really [peering around to make certain Miss Langford wasn't within hearing range] I dance with more boys than she does. Maybe that's because she waits until they ask her."

A SOFT-SHOE ROUTINE

Trudy Euan, the "poor Merriam" heard on the Hope broadcast each week, sang at the beginning of the show, and Hope, behind her on the stage, did a snappy soft-shoe routine, posed for pictures, and generally clowned all over the stage. He even picked up a saxophone from one of the members of the orchestra for a bit of accompaniment.

Skinnay Ennis and his band opened the program with "hot" music. Skinnay and his wife, Carmene Ennis, are the vocalists. Her blues singing and Skinnay's "whispering" baritone pleased the enthusiastic crowd.

Tonight the Hope show will be broadcast from the Sedalia, Mo. army air base, its final radio show this season. After the show, Hope and his cast will leave for the West coast. Crosby left for the East coast last night. Both stars will leave the country soon for overseas tours.

–From the Bing Crosby Internet Museum.

BINGsings

By Charles Baillie

When we reviewed 15 compact discs in the Winter 1998-99 issue of BINGANG, I felt Santa had given us a very full bag of Bing gifts; however, here it is six months later, and we have another 22 to review in the Summer issue! I'm certainly not complaining as the output indicates that folks with good taste are still buying gems by the "master."

The first two CDs on the list are a bit "out of season," but need to be brought to your attention as they are excellent Christmas discs. You probably can't find them now, but hopefully they will resurface in the 1999 Christmas season.

BING CROSBY CHRISTMAS CLASSICS $10.99
Disky Communications CH884662

White Christmas
Jingle Bells*
Have Yourself A Merry Little Christmas
Winter Wonderland
The Little Drummer Boy
O Holy Night
Let It Snow, Let It Snow, Let It Snow
Frosty The Snowman
Silent Night
The Twelve Days Of Christmas*
The Littlest Angel
What Child Is This? / The Holly And The Ivy
The First Noel
Hark! The Herald Angels Sing / It Came Upon A Midnight Clear
Adeste Fideles
I Wish You A Merry Christmas
*With The Andrews Sisters

WINTER WONDERLAND UK

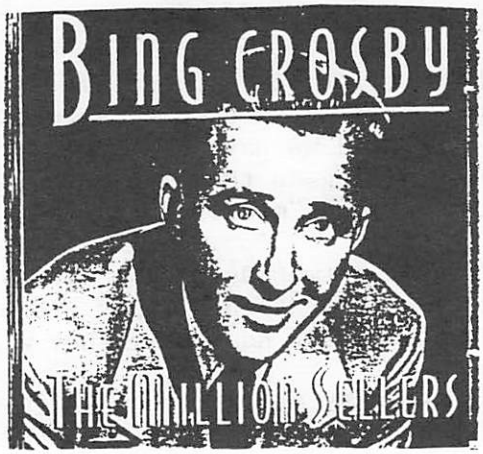
Winter Wonderland
Winter Wonderland
Frosty The Snowman
Have Yourself A Merry Little Christmas
Do You Hear What I Hear?
When A Child Is Born
The Littlest Angel
What Child Is This? / The Holly And The Ivy
Little Drummer Boy
Children
The Way We Were

EMI Records 7243 4 96829 2 4
Christmas Dinner Country Style
Let It Snow, Let It Snow, Let It Snow
In The Cool, Cool, Cool Of The Evening
(w. Fred Astaire)
Great Day
Medley: Hark! The Herald Angels Sing / It Came Upon A Midnight Clear
O Holy Night
Medley: Pat-A-Pan / While Shepherds Watched Their Flocks By Night
I Wish You A Merry Christmas

The third CD, "The Million Sellers," was acquired from "Chick" Wilson, Select Circles, P.O. Box 302, Riverside, CT 06878 (Phone 203-661-8421). While there are many differences in this 25-track set from the 21-track set, "Bing's Gold Records," researched by Wig Wiggins and produced by Decca-MCA in late 1997, the 25 numbers listed are certainly "best sellers." The sound is very good.

BING CROSBY--THE MILLION SELLERS $20.00
Prism Leisure--PLATCD 295

Swinging on a Star
Don't Fence Me In
You Are My Sunshine
Deep In The Heart Of Texas-w/W.Herman
Too-Ra-Loo-Ra-Loo-Ral
It's Been A Long, Long Time-w/L.Paul Trio
South America, Take It Away-w/Andrews S.
Sunday, Monday, Or Always
The Road To Morocco-w/Bob Hope
Please
Pistol Packin' Mama-w/Andrews S.
I'll Be Seeing You
MacNamara's Band
Alexander's Ragtime Band-w/Al Jolson
The Whiffenpoof Song (Baa, Baa, Baa)
Ac-cent-tchu-ate The Positive-w/Andrews S.
Moonlight Becomes You
San Fernando Valley
Wrap Your Troubles In Dreams
(And Dream Your Troubles Away)
An Apple For The Teacher-w.C. Boswell
I'm An Old Cowhand
Pennies From Heaven
Walking The Floor Over You
White Christmas
Where The Blue Of The Night



The next CD--"Bing Sings Country"--is probably the "best buy" I have ever found on a Bing CD--well recorded with 20 tracks--for $4.99! While most, if not all, of the tracks have appeared on CD in the past, it is the best Bing country collection produced, in my opinion, and the price is certainly right! I located my copy at Tower Records in Pasadena, California.

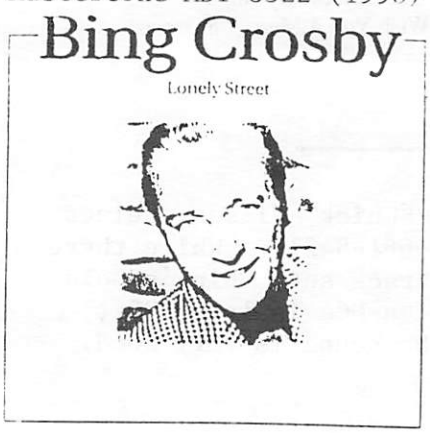
BING SINGS COUNTRY--Hallmark 306722 $ 4.99

1. YOU ARE MY SUNSHINE
with Victor Young & His Orchestra
2. ALONG THE NAVAJO TRAIL
with The Andrew Sisters and Vic Schoen & His Orchestra
3. SAN FERNANDO VALLEY
with John Scott Trotter & His Orchestra
4. I'M AN OLD COWHAND (from The Rio Grande)
with Jimmy Dorsey & His Orchestra
5. RIDIN' DOWN THE CANYON
with Victor Young & His Orchestra
6. PRAIRIELAND LULLABY
with John Scott Trotter & His Orchestra
7. WHISTLING IN THE WILDWOOD
with John Scott Trotter & His Orchestra
8. TAKE ME BACK TO MY BOOTS & SADDLE
with Victor Young & His Orchestra
9. EMPTY SADDLES (In The Old Corral)
with Victor Young & His Orchestra
10. EL RANCHO GRANDE *with The Foursome and John Scott Trotter & His Orchestra*

11. SILVER ON THE SAGE
with John Scott Trotter & His Orchestra
12. PISTOL PACKIN' MAMA
with The Andrew Sisters and Vic Schoen & His Orchestra
13. TWILIGHT ON THE TRAIL
with Victor Young & His Orchestra
14. ALONG THE SANTA FE TRAIL
with John Scott Trotter & His Orchestra
15. SIERRA SUE
with John Scott Trotter & His Orchestra
16. LEGEND OF OLD CALIFORNIA
with John Scott Trotter & His Orchestra
17. TUMBLING TUMBLEWEEDS
with John Scott Trotter & His Orchestra
18. THE SINGING HILLS
with John Scott Trotter & His Orchestra
19. SIOUX CITY SUE
with The Jesters and Bob Haggart & His Orchestra
20. THE LAST ROUND-UP
with Lennie Hayton & His Orchestra

The record companies continue to issue new Bing CDs, which is good; however, you have to be careful that you do not purchase an old CD with a new title and a new cover. Here's a prime example.

BING CROSBY "LONELY STREET" $ 7.99
Mastertone MDT 8322 (1998)



1. A THOUSAND VIOLINS
2. COME WHAT MAY
3. DOWN YONDER
4. FEET UP
5. GLOW WORM
6. I GOT THE SUN IN THE MORNING
7. IF THIS ISN'T LOVE
8. P.S., I LOVE YOU
9. MAYBE IT'S BECAUSE
10. NOW THAT I NEED YOU
11. PLEASE MR. SUN
12. YOU GO TO MY HEAD
13. IF I HAD MY WAY
14. LADY OF SPAIN

This CD, with perhaps slight variations, has been re-issued at least nine times in the past few years.

(1) Bing Crosby--11 Historic Recordings--CONQ 004
(2) Bing Crosby--Intertape--CD 500.027
(3) Everything I Have Is Yours--Retro Music SLD-13642
(4) A Profile of Bing Crosby--PRO-33362
(5) Bing Crosby--The Collection--Revue--Rev. 406
(6) Bing Crosby's Greatest Hits--Classic Sound 7612
(7) The Old Lamplighter--Prestige Records--CDSGPO127
(8) Crusin' Along--Music International--P-6005
(9) Bing Crosby--Zip-A-Dee-Doo-Dah--Excelsior-10842

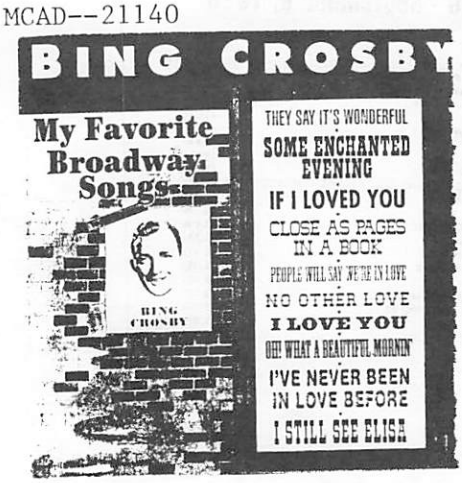
In the Spring 1999 issue of "Bing" of The International Crosby Circle, Jim Reilly has identified another disc--"Bing Crosby--Going for a Song" (GF 5167-UK)--which includes all but two of the songs on the "Lonely Street" CD.

For the next two excellent discs from MCA, we owe a vote of thanks to member Wig Wiggins. Andy McKaie of MCA gives Wig an honorable mention on the "20th Century Masters, The Best of Bing Crosby," which is a part of "The Millennium Collection" of CDs being issued by MCA this year. Bob Zipkin of MCA gives "special thanks" to Wig and the ICC on the "My Favorite Broadway Songs" disc. Wig's "diplomatic" training in Washington, D.C., certainly bears fruit in his negotiations with these MCA executives! While most of the numbers on these two discs have already appeared on CD, it is good to have nice clean recordings from the MCA-Decca vaults.

BING CROSBY--THE MILLENNIUM COLLECTION $ 9.99
MCAD-11942--20th Century Masters

Swingin' on a Star
I'll Be Seeing You
White Christmas
Pennies from Heaven
It's Been A Long Long Time
Dear Hearts and Gentle People
Don't Fence Me In
MacNamara's Band
Play a Simple Melody
Far Away Places
Chattanoogie Shoe Shine Boy
Around the World (In Eighty Days)

BING CROSBY--MY FAVORITE BROADWAY SONGS $ 7.99
MCAD--21140



1. They Say It's Wonderful (Irving Berlin)
2. Some Enchanted Evening (Hammerstein-Rodgers)
3. If I Loved You (Hammerstein-Rodgers)
4. Close As Pages In A Book (Fields-Romberg)
5. People Will Say We're In Love (Hammerstein-Rodgers)
6. No Other Love (Hammerstein-Rodgers)
7. I Love You (Wright-Forest-Grieg)
8. Oh! What A Beautiful Morning (Hammerstein-Rodgers)
9. I've Never Been In Love Before (Loesser)
10. I Still See Elisa (Lerner-Loewe)

The next CD--"King Bing--20 Golden Favorites"--may be a re-issue, but if you don't have it, you may want to consider it if it fills in your collection. Most of the tracks have been on CD many times in the past; but the collection is quite attractive, and the sound is very good.

KING BING--20 GOLDEN FAVORITES $ 6.99
Hallmark--300222

1. You're Getting To Be A Habit With Me
2. Dinah
3. Temptation
4. With Every Breath I Take
5. May I?
6. Sweet Georgia Brown
7. June In January
8. Sunday, Monday Or Always
9. I Love You
10. New San Antonio Rose
11. Mr. Gallagher & Mr. Shean
12. I'm An Old Cowhand
13. Deep In The Heart of Texas
14. Sierra Sue
15. You Must Have Been A Beautiful Baby
16. Swinging On A Star
17. Trade Winds
18. Moonlight Becomes You
19. Too Marvelous For Words
20. Pennies From Heaven

The next four discs are from the fine "Chronological Bing Crosby" series produced in England by John McNichols. To order these limited edition discs, send your personal check or a postal money order in U.S. funds ($18.50 each for JZCD-5 and JZCD-6 and $20.00 each for JZCD-17 and JZCD-18, including postage) payable to F.B. Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone 703-241-5600).

THE CHRONOLOGICAL BING CROSBY--Jonzo Vol. 5 and Vol. 6 (Each) $18.50

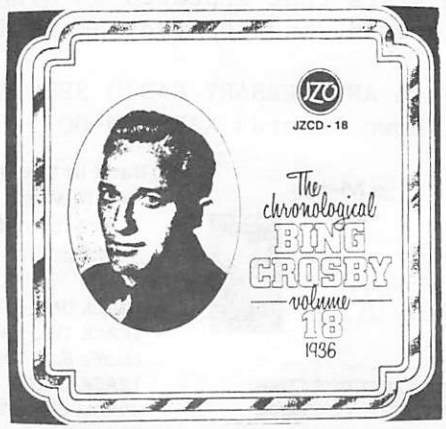
The Chronological Bing Crosby
June 17, 1928 - January 25, 1929
JZCD-5

1. I'M ON THE CREST OF A WAVE (3.11)
2. THAT'S MY WEAKNESS NOW (2.58)
3. GORGIE PORGIE (2.26)
4. LONESOME IN THE MOONLIGHT (2.45)
5. BECAUSE MY BABY DON'T MEAN 'MAYBE' NOW (2.57)
6. OUT OF TOWN GAL (2.35)
7. WA-DA-DA (EVERYBODY'S DOIN' IT NOW) (2.24)
8. THAT'S GRANDMA (2.53)
9. CHRISTMAS MELODIES Pt.1 (4.00)
10. CHRISTMAS MELODIES Pt. 2 (4.22)
11. MY SUPPRESSED DESIRE (3.12)
12. RHYTHM KING (3.24)
13. MAKIN' WHOOPEE (3.13)
14. LET'S DO IT, LET'S FALL IN LOVE (3.00)
15. I'LL GET BY (2.50)
16. ROSE OF MANDALAY (2.25)
17. I'M CRAZY OVER YOU (3.21)
18. SUSIANNA (3.12)
19. IF I HAD YOU (3.09)

The Chronological Bing Crosby
January 26 - September 6, 1929
JZCD - 6

1. THE SPELL OF THE BLUES (3.09)
2. LET'S DO IT, LET'S FALL IN LOVE (3.18)
3. MY KINDA LOVE (W401562-C) (3.12)
4. COQUETTE (3.11)
5. MY ANGELINE (3.27)
6. MY KINDA LOVE (W148073-3) (3.09)
7. TILL WE MEET (3.16)
8. LOUISE (W148086-3) (3.23)
9. I'M IN SEVENTH HEAVEN (3.11)
10. SO THE BLUEBIRDS AND THE BLACKBIRDS GOT TOGETHER (2.59)
11. LOUISE (W148428-2) (3.25)
12. LITTLE PAL (3.09)
13. REACHING FOR SOMEONE (3.19)
14. OH, MISS HANNAH (3.24)
15. ORANGE BLOSSOM TIME (2.41)
16. YOUR MOTHER AND MINE (3.06)
17. S'POSIN' (3.10)
18. I KISS YOUR HAND, MADAME (3.10)
19. BABY - OH WHERE CAN YOU BE? (3.03)
20. AT TWILIGHT (3.02)

THE CHRONOLOGICAL BING CROSBY--Jonzo Vol. 17 and Vol. 18 (Each) $20.00



The Chronological Bing Crosby
November 12, 1935 - March 24, 1936

JZCD - 17

1.	RED SAILS IN THE SUNSET	(3.10)
2.	TAKE ME BACK TO MY BOOTS AND SADDLE - A	(2.42)
3.	TAKE ME BACK TO MY BOOTS AND SADDLE - B	(2.41)
4.	ON TREASURE ISLAND - A	(2.59)
5.	ON TREASURE ISLAND - B	(2.57)
6.	ON TREASURE ISLAND - C	(2.58)
7.	ADESTE FIDELIS - A	(3.18)
8.	ADESTE FIDELIS - B	(3.16)
9.	SILENT NIGHT, HOLY NIGHT - A	(3.00)
10.	SILENT NIGHT, HOLY NIGHT - B	(2.56)
11.	SAILOR BEWARE - A	(2.52)
12.	SAILOR BEWARE - B	(2.52)
13.	MY HEART AND I - A	(3.26)
14.	MY HEART AND I - B	(3.22)
15.	MOONBURN - A	(3.10)
16.	MOONBURN - B	(3.09)
17.	WE'LL REST AT THE END OF THE TRAIL	(2.53)
18.	TWILIGHT ON THE TRAIL - A	(3.08)
19.	TWILIGHT ON THE TRAIL - B	(3.01)
20.	TWILIGHT ON THE TRAIL - AD	(2.53)
21.	THE TOUCH OF YOUR LIPS - A	(2.59)
22.	THE TOUCH OF YOUR LIPS - C	(2.58)
23.	LOVELY LADY - A	(3.07)
24.	LOVELY LADY - B	(3.06)
25.	CORRINE CORRINA	(1.33)

The Chronological Bing Crosby
March 29 - July 29, 1936

JZCD - 18

1.	WOULD YOU ? - A	(3.09)
2.	WOULD YOU ? - B	(3.07)
3.	WOULD YOU ? - C	(3.07)
4.	ROBINS AND ROSES	(2.53)
5.	I GOT PLENTY OF NUTTIN' - A	(3.15)
6.	I GOT PLENTY OF NUTTIN' - B	(3.14)
7.	IT AIN'T NECESSARILY SO - A	(3.06)
8.	IT AIN'T NECESSARILY SO - D	(3.08)
9.	ROBINS AND ROSES (Parody)	(1.29)
10.	TAKE MY HEART	(3.13)
11.	EMPTY SADDLES - A	(3.01)
12.	EMPTY SADDLES - C	(3.01)
13.	ROUNDUP LULLABY	(3.08)
14.	I CAN'T ESCAPE FROM YOU	(3.12)
15.	THE HOUSE JACK BUILT FOR JILL - A	(2.45)
16.	THE HOUSE JACK BUILT FOR JILL - B	(2.44)
17.	I'M AN OLD COWHAND	(2.40)
18.	SONG OF THE ISLANDS	(3.11)
19.	ALOHA OE	(3.13)
20.	SO DO I	(3.10)
21.	PENNIES FROM HEAVEN	(3.08)
22.	LET'S CALL A HEART A HEART	(3.04)
23.	ONE, TWO, BUTTON YOUR SHOE	(2.50)

In order to come up with new material on Bing, the record producers are going more to movie soundtracks and to radio and television programs. The results are mixed, with some excellent CDs and some average to poor.

The next group of CDs covered in this report is basically from these sources, and the sound transfer is good. Chick Wilson of Select Circles, P.O. Box 302, Riverside, CT 06878 (Phone 203-661-8421) is the best source for these discs.

LOTSA LAUGHS WITH BING & FRIENDS $22.00
HLC Productions 6640

The Bing Crosby Show
(AFRS) March 26, 1947

1. Show Open
2. I Do, Do, Do Like You (Bing)
3. I Love You For Sentimental Reasons (Peggy Lee)
4. What Am I Gonna Do About You? (Bing)
5. Lover (Skitch Henderson, piano)
6. Jack Benny Sneaks In (Bing, Jack & Mary)
7. The Big Rehearsal (Bing, Jack & Mary)
8. Margie (Bing, Mary and Jack-violin)
9. The Anniversary Song (Bing)
10. Show Close (Bing & Jack)

The Bing Crosby Show
(AFRS) December 4, 1946

11. Show Open
12. A Gal in Calico (Bing & Chorus)
13. And Then It's Heaven (Bing)
14. Jimmy Durante, Radio Doctor
15. You Gotta Start Off Each Day With A Song (Bing & Jimmy)
16. Jimmy Durante, Radio Doctor - Part 2
17. Stumbling (Skitch Henderson, piano)
18. Didn't Old Pharoah Get Lost (Charioteers & Orch.)
19. Rumors Are Flying (Bing)
20. The High Cost Of Crooners
21. I Surrender, Dear (Jimmy)
22. Crosby & Durante: *The Great Song And Dance Team*
23. Blue Skies (Bing & Jimmy)
24. Show Close (Bing)

BONUS TRACK

25. Bing's California Safe Driving Public Service Announcement (1964)

The Kraft 75th Anniversary Radio Special CD gives us a bit of nostalgia along with many of the stars that appeared on Bing's Kraft Music Hall program over the years. The sound is good, and the program is interesting.

THE KRAFT 75th ANNIVERSARY RADIO SPECIAL $22.00
Radio Meltdown Records KARS-CD-0075

Back in the golden days of radio, most Americans seldom missed a visit to the Kraft Music Hall. In 1978, the 75th Anniversary of the show, NBC Radio and Kraft invited America to relive some of the memorable highlights in the Music Hall's history. With this CD, you can revisit the Music Hall anytime!

TRACK ONE: *The Music Hall Family Album with Paul Whiteman, Bing Crosby, Al Jolson.*
TRACK TWO: *Music Hall Memories featuring Bing Crosby with Mary Martin, Bob Burns, Lucille Ball, The Nat King Cole Trio.*
TRACK THREE: *Music Hall Memories featuring Al Jolson with Jimmy Durante, Victor Moore, Groucho Marx, George Burns, Gracie Allen, The Andrews Sisters.*
TRACK FOUR: *A Tribute To Ken Carpenter by Ed & Eddy.*
TRACK FIVE: *The Family Treasure Chest - The Charioteers, Nelson Eddy, Jeanette MacDonald, Ken Carpenter, Victor Borge, Bob Burns, Edward Everett Horton, Roy Rogers and Bing Crosby.*
TRACK SIX: *Bob Burns and his Bazooka, The Dorsey Brothers Reunion with Bing, Music Hall Holiday Observances with The Kraft Chorale and Bing Crosby.*
TRACK SEVEN: *A Kraft Salute To Bing Crosby featuring Bob Hope, Ken Carpenter, Jerry Colonna and Eddy Arnold.*

The sound quality of the next CD, "Bing Crosby Kraft Shows," is excellent; and it makes for enjoyable listening. The first seven tracks (plus "Soon" which is not listed) are from the 1/18/45 show, and the other tracks are from the 5/3/45 show. Liner notes are written by Stephanie Edwards, Special Collections Librarian at Gonzaga University. I found this CD at Tower Records in Pasadena, California.

BING CROSBY KRAFT SHOWS--Lost Gold Records LGR 7598 $13.99

Bing Crosby Kraft Shows

1. Accentuate The Positive
2. There Goes That Song Again
3. Runnin' Wild
4. Conversation With Duke Ellington
5. Frankie And Johnny
6. You Got Me Where You Want Me
7. Down By The River
8. It's Easy To Remember
9. Swanee River
10. Sentimental Journey
11. All Of My Life
12. I'm Beginning To See The Light
13. Kentucky Babe
14. If You Can't Smile And Say Yes, Please Don't Cry And Say No
15. Sweet Georgia Brown
16. Love Thy Neighbor
17. May I?
18. Goodnight Lovely Lady

The next two CDs were reported by member Frank Whittaker of Alberta, Canada. The first--"Dick Tracy in B-Flat"--was broadcast to the troops overseas in WWII by Bing and an all-star cast. You can order this disc from Select Circle if interested.

DICK TRACY IN B-FLAT--Hollywood Soundstage 4010 $12.00

CAST IN ORDER OF APPEARANCE

Bing Crosby. . . . . Dick Tracy
Dinah Shore. . . . . .Tess Truehart
Harry Von Zell . . . . . .Old Judge Hooper
Jerry Colonna. . . . . .The Police Chief
Bob Hope. . . . . .Flat Top
Frank Morgan. . . . . .Vitamin Flintheart
Jimmy Durante. . . . . The Mole
Judy Garland. . . . . .Snowflake
Andrews Sisters. . . . . Summer Sisters
Frank Sinatra. . . . . .Shaky
Cass Daley. . . . . .Gravel Gertie

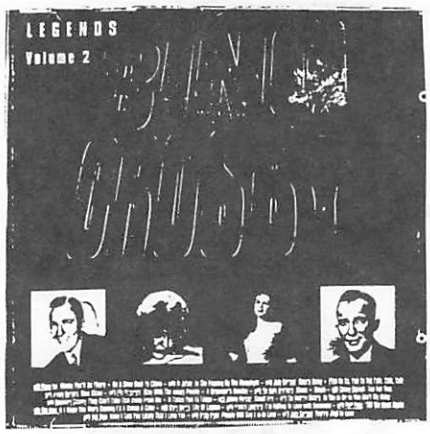
MUSICAL SCORE WITH SPECIAL LYRICS WRITTEN FOR THE SHOW

MUSICAL SCORE WITH SPECIAL LYRICS WRITTEN FOR THE SHOW

Overture. . . . . .Happy Wedding Day
Whose Dream Are You. . . . . .Bing Crosby
Who's That Knocking At My Door (Barnacle Bill), Bing and Dinah
I Had A Friend, & I Had A Phone. . . . . Dinah Shore
I'm The Top. . . . . .Bob Hope
A Wandering Actor I. . . . . .Frank Morgan
Music Goes 'Round & 'Round. . . . . .Jimmy Durante
Somewhere Over The Rainbow. . . . . .Judy Garland
I'm Gonna Go For You. . . . . Judy Garland, Bob Hope
Whose Dream Are You. . . . . .(Reprise) Bing Crosby
Apple Blossom Time. . . . . .Andrew Sisters
All The Things You Are Frank Sinatra and Bing Crosby
Sunday, Monday, and Always. . Bing, Bob, and Frank
Trolly Song. . . . . .Cass Daley
Finale. . . . . .All (Cast)

I believe the second CD reported by Frank is a re-issue. If it looks interesting, you might try your local record store or contact Select Circle.

BING CROSBY--LEGENDS VOL. 2--Wisepack Ltd. ??



WITH PEGGY LEE:
Maybe You'll Be There
On A Slow Boat To China
WITH AL JOLSON:
In The Evening By The Moonlight
WITH JUDY GARLAND:
Sam's Song
Yah-Ta-Ta, Yah-Ta-Ta
WITH JIMMY DURANTE:
Blue Skies
WITH ELLA FITZGERALD:
Stay With The Happy People
A Dreamer's Holiday
WITH THE MILLS BROTHERS:
Shine
Dinah
WITH CONNEE BOSWELL:
Tea For Two

WITH ROSEMARY CLOONEY:
They Can't Take That Away From Me
It Takes Two To Tango
WITH JOHNNY MERCER:
Small Fry
WITH THE ANDREWS SISTERS:
Is You Is Or Is You Ain't My Baby?
WITH BOB HOPE:
If I Knew You Were Coming. . .
WITH MARY MARTIN:
Lily of Laguna
WITH FRANCIS LANGFORD:
I'm Falling In Love With Someone
WITH PATTI PAGE:
Till We Meet Again
WITH BOB HOPE:
Have I Told You Lately That I Love You
WITH TRUDY ERWIN:
People Will Say We're In Love
WITH JUDY GARLAND:
You're Just In Love

This CD was picked up at Virgin Records on a trip to San Francisco. It is a two-disc combination of two CDs issued by Parrott Records in 1993 (PARCD-003 and 004) with Judy Garland and Al Jolson. If you missed these excellent cuts from Bing's radio programs, you might want to consider them "the second time around."

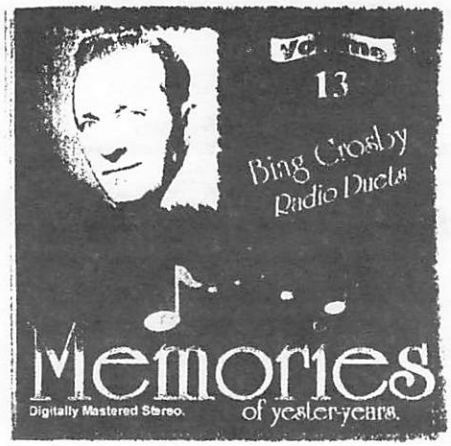
BING CROSBY WITH JUDY GARLAND AND AL JOLSON $27.99
75 Golden Recordings--AVID AVC 625

CD 1 — BING CROSBY WITH JUDY GARLAND
1. Am I In Love?
2. You Made Me Love You
3. Be My Life's Companion
4. You're Just In Love*
5. Carolina In The Morning
6. How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life?*
7. I'll Walk Alone
8. Hello Ma Baby*
9. In My Merry Oldsmobile*
10. Call Me Up Some Rainy Afternoon*
11. Walkin' My Baby Back Home*
12. In My Merry Oldsmobile*
13. Mean To Me
14. Sparrow In The Treetop
15. When You're Smiling
16. Just The Way You Are*
17. Rock-A-Bye Your Baby With A Dixie Melody
Medley - Judy and Bing
18. Boise, Idaho
19. My Blue Heaven - parody Blue Boy
20. These Lush Moments
21. After You've Gone
22. When You Wore A Tulip*
23. For Me And My Gal*
24. Alexander's Ragtime Band
25. If
26. Wish You Were Here
27. Limehouse Blues*
28. Would I Love You
29. A Pretty Girl Milking A Cow
30. You And Your Beautiful Eyes
31. April In Paris*
32. You Belong To Me
33. Isle of Capri*
Medley:
34. At Last
35. Over the Rainbow
*Bing and Judy duets

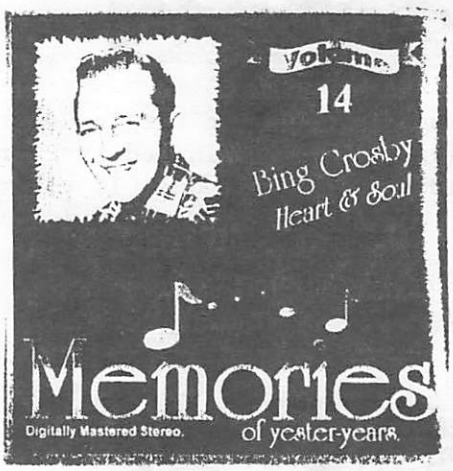
CD 2— BING CROSBY AND AL JOLSON
1. Let Me Sing And I'm Happy
Medley - Bing Crosby and Al Jolson
2. Back In Your Own Back Yard.
3. You Made Me Love You
4. Waiting For The Robert E. Lee
5. Kate
6. The Best Things In Life Are Free*
7. Lazy
8. The New Ashmolean Marching Society And Students Conservatory Band
9. The Anniversary Song*
10. When The Red Red Robin Comes Bob-Bob-Bobbin' Along
11. I Can Dream, Can't I?
12. Rock-A-Bye Your Baby With A Dixie Melody
13. April Showers*
14. Ma Blushin' Rosie
15. You're Wonderful
16. The One I Love Belongs To Somebody Else
17. Avalon*
18. That Lucky Old Sun
19. Toot, Toot, Tootsie
Medley - Bing Crosby And Al Jolson
20. All By Myself
21. Alexander's Ragtime Band
22. Easter Parade
23. Bye, Bye Baby
24. My Mammy
25. Rainy Night In Rio
26. Sunbonnet Sue*
27. A Pretty Girl Is Like A Melody
28. Linda
29. Swanee
30. My Old Kentucky Home*
31. A Hot Time In The Old Town Tonight (Bing, Jolson and John Charles Thomas
Medley: Bing Crosby
32. Nobody
33. Comedy
34. Oh, Susaanna (Bing, Jolson and John C. Thomas)
35. Comedy
36. In The Evening By The Moonlight*
37. Beautiful Dreamer
38. On The Banks Of The Wabash*
39. Comedy
40. Alabamy Bound (Bing, Jolson and John C. Thomas)

Contributing Editor Greg Van Beek and member Les Wilson both reported the next two rather unusual CDs. Apparently they are not available in the regular record shops, but were found at discount stores and at swap-meets. The price varies from $2.00 to $3.00, and the sound quality is quite acceptable.

BING CROSBY--RADIO DUETS VOL. 13 (MTLCD-5063) $2.00 to $3.00
BING CROSBY--HEART & SOUL VOL. 14 (MTLCD-5064)
MEMORIES OF YESTER-YEARS (SAMBA, London)



Enjoy Yourself
with Bob Crosby
Whispering Hope
with Bob Crosby
Everybody Loves My Baby
with the Andrews Sisters
Wedding Samba
with the Andrews Sisters
You've Gotta Start Off Each Day With A Song
with Jimmy Durante
Lazy River / Paper Doll
with the Mills Brothers
If I Knew You Were Coming
With Bob Hope
Louise / Mimi
with Maurice Chevalier
For Me And My Gal
with Judy Garland
On Top of Old Smokey
with Burl Ives



From The Vine
Candy And Cake
That Old Gang Of Mine
Easter Parade
You're A Grand Old Flag
A Friend Of Yours
When You Were Sweet 16
Marta
Hoop And Holler
Till I Walk With You Alone

Bing is a "guest" on the last two CDs covered in this report; however, his contribution is worthy of individual coverage.

The first disc, "Sinatra and Friends," includes tracks from the movie, "Robin and the Seven Hoods," and tracks from the Reprise Record label. Bing appears on six tracks, three from the movie and three from Reprise.

SINATRA AND FRIENDS $28.00
Music Masters MM3 (Bing on Tracks 3-7-11-12-13-17)

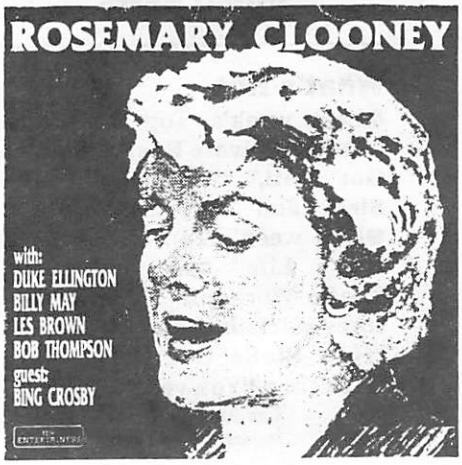
SINATRA AND FRIENDS

MUSIC MASTER M M 3 STEREO

1. *We Open In Venice*
2. *So In Love*
3. * *Fugue For Tinhorns*
4. *I've Never Been In Love Before*
5. *Guys And Dolls*
6. *Luck Be A Lady*
7. * *The Oldest Established*
8. *Some Enchanted Evening*
9. *Younger Than Springtime*
10. *Me And My Shadow*
11. * *Style*
12. * *Don't Be A Do-Badder*
13. * *You Never Had It So Good*
14. *Old Devil Moon*
15. *Twin Soliloques/Some Enchanted Evening*
16. *This Nearly Was Mine*
17. * *Mister Booze*
18. *When I'm Not Near The Girl I Love*
19. *Life's A Trippy Thing*
20. *Feelin' Kinda Sunday*
21. *Somethin' Stupid*

The final CD is friend Rosemary Clooney with recordings with four orchestras and Bing as a guest on four tracks. If you are a Clooney fan, as I am, this is a good sampling of her talents. I purchased this CD at Tower Records in Pasadena, CA.

ROSEMARY CLOONEY $ 8.99
The Entertainers--CD 303



1.	TOO MARVELLOUS FOR WORDS (J. Mercer-R.A. Whiting)	2'05"
2.	MAKIN' WHOOPEE (G. Kahn-W. Donaldson)	3'13"
3.	SOMETHING'S GOTTA GIVE (J. Mercer)	2'19"
4.	SOPHISTICATED LADY (Mills-Parish-Ellington)	2'59"
5.	IT DON'T MEAN A THING (Mills-Ellington)	2'51"
6.	MOOD INDIGO (Ellington-Bigard-Mills)	6'31"
7.	HOW ABOUT YOU (R. Freed-B. Lane) with Bing Crosby	3'13"
8.	MEAN TO ME (R. Turk-F. E. Ahlert)	3'34"
9.	FANCY MEETING YOU HERE (S. Cahn-J. Van Heusen) with Bing Crosby	2'30"
10.	IT COULD HAPPEN TO YOU (J. Burke-J. Van Heusen)	2'24"
11.	ANGRY (Mecum-Brunies)	2'23"
12.	SLEEPY TIME GAL (Lorenzo-Whiting-Alden-Egan)	3'21"
13.	LOVE WON'T LET YOU GET AWAY (S. Cahn-J. Van Heusen) with Bing Crosby	2'01"
14.	BYE BYE BLACKBIRD (M. Dixon-R. Henderson)	2'38"
15.	AREN'T YOU GLAD YOU'RE YOU (J. Burke-J. Van Heusen)	2'16"
16.	I GOT IT BAD (Webster-Ellington)	3'09"
17.	I LET A SONG GO OUT OF MY HEART (Mills-Nemo-Redmond-Ellington)	2'39"
18.	ME AND YOU (Ellington)	2'30"
19.	GRIEVIN' (Strayhorn-Ellington)	4'13"
20.	OH, WHAT A BEAUTIFUL MORNIN' (from "Oklahoma!") (Rodgers-Hammerstein II)	2'11"
21.	SAY "SI SI" (PARA VIGO ME VOY) (E. Lecuona-A. Stillman-F. Luban) with Bing Crosby	2'23"

To those of you who are still with me, that's #22 of the CDs for this report--now on to--

BING ON VIDEO

Here, also, we have good news for Bing collectors. As any of you who have purchased Bing videos from "Festival Films" knows, they have produced some excellent product. Ron Hall, President, indicates that the latest three videos are now available:

(1) "Bing Crosby's Cavalcade" -- Six interesting short items.
(2) "Hollywood Palace" -- Two episodes with Bing as host.
(3) "Bing Crosby and Dean Martin Present Frank Sinatra TIMEX Special"

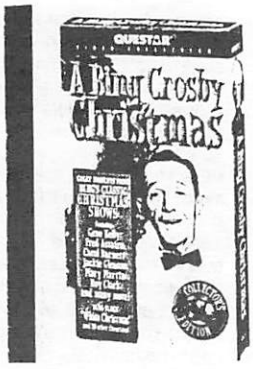
Editor Wayne has included a flyer from Ron elsewhere in this issue that gives the details, plus ordering information. I have reviewed these videos and can vouch for their quality.

We also have two commercial releases--one from Universal Studios-MCA, "Variety Girl," and the other from Disney Studios, "The Adventures of Ichabod & Mr. Toad." This is the first time for "Variety Girl," but Ichabod was originally issued as "The Legend of Sleepy Hollow--a 33-minute Disney mini-classic--some years ago. The L.A. Times reported that the Disney video was one of the top five sellers in the Los Angeles area the first week in June. If you can't find these videos locally, you can order them from Critics Choice Video (1-800-367-7765).

A third video, "A Bing Crosby Christmas," is mentioned for the second time as it is now available from Command Performance for the greatly reduced price of $9.00 (from $19.98 at Christmas).

I don't usually mention "dolls" in this report, but I heard that one Crosby collector purchased the Madame Alexander White Christmas dolls (representing Bing and Rosie) and that she was very pleased with her purchase. Command Performance has also reduced the price from $200 to $145. My knowledge of dolls is quite limited, but my daughters and grand-daughters tell me the Madame Alexander dolls are the "Cadillacs" of the doll industry.

If you are interested in either the dolls or the Christmas video, they can be ordered from Command Performance (1-800-873-8263).



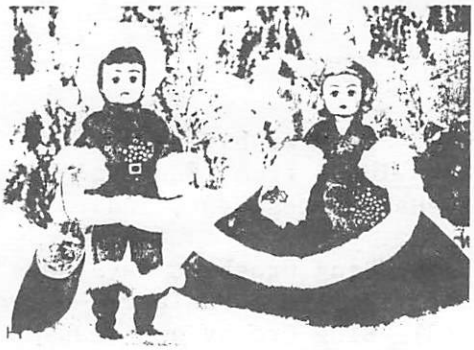
IT WOULDN'T BE CHRISTMAS WITHOUT OUR BING CROSBY VIDEO!
This special, never-before-released collector's edition video features memorable scenes from Bing's famous Christmas TV specials, which originally aired from 1962 through 1977. Hosted by Gene Kelly, it includes Bing singing 20 holiday classics, accompanied by such famous guests as Fred Astaire, Carol Burnett, Jackie Gleason, Mary Martin, David Bowie and many more. 60 minutes.
Bing Crosby Christmas Video #CM2902.
~~$19.98~~ **NOW $9**

VIDEO NEWS

What's Hot

●Last week's Top 5 rentals: **"Saving Private Ryan," "You've Got Mail," "Stepmom," "The Siege"** and **"Holy Man."**
●Last week's Top 5 sellers: **"A Bug's Life"** (pan and scan), **TaeBo Workout," "The Adventures of Ichabod and Mr. Toad," "How Stella Got Her Groove Back"** and **"You've Got Mail."**

Los Angeles Times
Thursday, June 10, 1999



MADAME ALEXANDER DOLLS BRING *WHITE CHRISTMAS* TO LIFE
America's premiere dollmaker salutes the film's stars, Bing Crosby (Bob Wallace) and Rosemary Clooney (Betty), as they appeared in the film, singing the title song by America's favorite tunesmith, Irving Berlin. Bing, dressed as Santa in a fur-trimmed red velvet suit and cap, black boots and gift pouch, Rosemary resplendent in a red satin gown with holly appliques, fur trim and muff. Production has closed for this 10" tall pair.
White Christmas Dolls #CM2901 ~~$200~~ NOW $145

This has been a rather unusual report, but hopefully each of you will find something of interest. Again, many thanks to those of you that have sent me information on new CDs.

Charlie

Your input on CDs is appreciated!
Charles Baillie
118 W. Las Flores Ave.
Arcadia, CA 91007
(626) 446-2246

Bits of Bing

The following CDs have one or more tracks by Bing — for the truly dedicated!

WHAT A WONDERFUL WORLD. Heartland Music 6603-2. 20 tracks — 1 w/Bing. Dear Hearts and Gentle People. $17.98.

LEGENDARY SINGERS OF THE CENTURY. Readers Digest B-R7950-P1. 74 tracks — 1 w/Bing. I Can't Begin To Tell You. $54.96.

CLOSER THAN A KISS. Rhino R2-72515. 16 tracks — 1 w/Bing. Around The World. $11.99

SING ME A SWING SONG. Nostalgia NST-C-020. 10 tracks, 1 w/Bing and Bob Hope. Road to Morocco. $4.99.

MEMORIES ARE MADE OF THIS. Double Disc. Disky-Dou 882522. 30 tracks — 1 w/Bing and Grace Kelly. True Love. $15.99.

BLUES IN THE NIGHT — JOHNNY MERCER. Verve 3145532682. 16 tracks — 1 w/Bing. Jeepers Creepers. $11.99.

THE TOP TEN COLLECTION — THE LATE '40s. Readers Digest RC7-253-1 WCD4-5678. 4 CD's. 80 tracks — 5 w/Bing. It's Been A Long, Long Time / Don't Fence Me In (w/Andrews Sisters) / I Can't Begin To Tell You / Now Is The Hour / If I Loved you. $54.96.

V-DISC PATRIOTIC SONGS. Collectors Choice Music DBCCM66822. 15 tracks — 2 w/Bing. A Yank In A Tank / Tipperary (w/Dinah Shore). $14.95.

40 NUMBER ONE HITS FROM THE 1940s. Collectors Choice Music V-Disc DBCCM66762. 2 CD's. 40 tracks — 4 w/Bing. There'll Be A Hot Time In The Town of Berlin (w/Andrews Sisters) / Only Forever / Swingin' On A Star / White Christmas. $27.95.

"Bing Was a Good Dad" — Phil Crosby

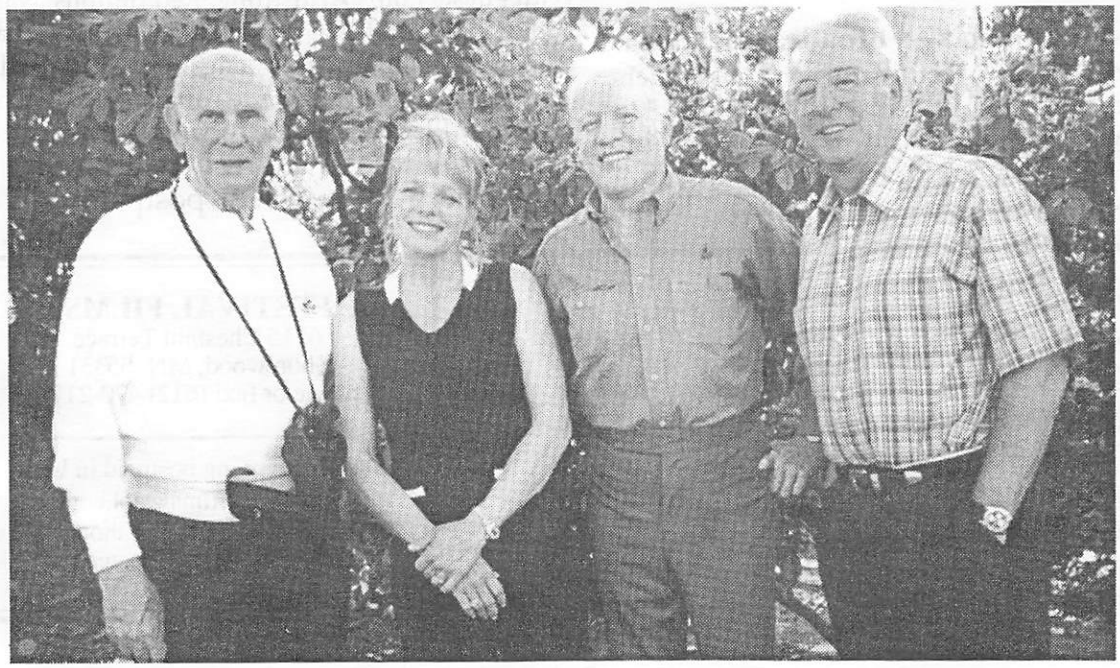
By Charles Baillie

IN early April, I received a letter from Malcolm Macfarlane, Managing Editor of *Bing* of the International Crosby Circle. He indicated he would be in the Los Angeles area in early May, and that he planned to interview Phillip Crosby — Bing's only living son from his marriage to Dixie Lee. Malcolm graciously invited me to join him in the visit with Phil.

Malcolm and his wife, Pat, arrived on May 5; and on the evening of the 6th, Phil and his daughter, Dixie Lee Goodwin, joined us and my wife Nancy, in Arcadia for dinner. We had a great time, and Phil and Dixie Lee were very friendly and candid in their comments. Malcolm will report the in-depth interview in the next issue of *Bing*, but I do want to indicate that Phil confirmed his comments made on the "Mysteries and Scandals" TV show (reported elsewhere in this issue).

Phil stated that, while Bing was strict — and had to be with his wife gone and four very active sons to raise — he was fair in his restrictions and discipline. He indicated that Gary greatly exaggerated and often misstated matters in an effort to boost the sales of his book.

"All things considered," Phil said, "Bing was a good dad."



Left to right: Charles Baillie, Dixie Lee Goodwin, Phillip Crosby, Malcolm Macfarlane

NEW Bing Crosby videos

Bing Crosby and Dean Martin Present Frank Sinatra TIMEX Show

(Broadcast Oct. 21, 1959)
Frank is the main star of this TV Special and sings more solos than anyone else, plus three or four medleys with guests Bing Crosby, Dean Martin and Mitzi Gaynor. Surprise appearance by Jimmy Durante. Among the songs: "Wrap Your Troubles in Dreams" (by Dean), "Lady is a Tramp," "Just One of Those Things," "Heaven," "Together." *(60 min.)* Complete Timex ads by John Cameron Swayze. **$20** postpaid in USA, Canada.

Bing Crosby's Cavalcade

Theatrical Trailers to: **"Sing You Sinners"** (1938) & **"Birth of the Blues"** (1941)

"Meet The Crosbys" (1945)
Bing plays baseball with his four sons, then sells war bonds.

"Coast Guard Short" Bing sings "Ac-cent-tchu-ate the Positive" and "Don't Fence Me In" with the Bouncing Ball.

Out-takes from the **"Bing Crosby Show"** (1964-65) with Beverly Garland and Frank McHugh.

"The One and Only Bing" -- "Hollywood and the Stars" tribute broadcast 12/23/63.

"The GE Show" (1954) Bing's first TV show with guests Jack Benny and Sheree North. (Although this has been around for years, ours is from the original master!)

VHS video. 90 min. **$30** postpaid.

Hollywood Palace

Bing Crosby sings and hosts variety acts. Two terrific hour episodes complete with all commercials.

#1: Christmas Special -- Broadcast 12/25/65
With Dorothy Collins, Fred Waring and His Singers, Bob Crane and the rest of the cast from Hogan's Heros, Bob Williams & Louie, clowns & midgets. Bing sings "White Christmas" to Harry L. Crosby (age 7). (As originally telecast in black and white.)

#2: Broadcast April 1, 1967
With guests Louis Armstrong, Red Buttons, Nanette Fabray, the Goodtime Washboard Three, acrobats, magicians & mimes! Bing sings with Louie and clowns through a vaudeville routine with Red and Nanette. (Black and white copy, originally in color.)

VHS video. 120 min. **$35** postpaid.

Videos still available from Festival:

"On the Road With Bing and Bob"	$24.95
"Bing Crosby's Road to Hollywood"	$29.95
"Golfing With Bing and Bob"	$24.95
"Bing Crosby Surprise Package"	$29.95
"Bing at Sennett -- Vol. 1"	$24.95
"Bing at Sennett -- Vol. 2"	$24.95
"Oldsmobile Special"	$20.00
"Edsel Show"	$20.00

FESTIVAL FILMS
6115 Chestnut Terrace
Shorewood, MN 55331
phone or fax: (612) 470-2172

Surface shipping postpaid in USA.
email: fesfilms@aol.com
Personal checks preferred though we do accept VISA and Mastercard.

SWAPS AND SUCH

NEED CERTAIN BING LP'S? I have numerous duplicates, all in excellent shape. Let me know what you need. Sam Fleshman, 50139 McKenzie Hwy., Vida, OR 97488.

LOOKING FOR a copy of "Dolores," by Bing and the Merry Macs on LP or 45 rpm. Bob Edelstein, 1475 Mt. Holly Rd. #R-12, Edgewater Park, NJ 08010.

BING CROSBY COLLECTORS: Looking for a permanent home for your Bing Crosby collection? Donate your collection to the Stapleton Bing Crosby Collection in the John J. Ward Irish Music Archives in Milwaukee, WI. Tax deductible! Call Barry Stapleton at (414) 645-6019.

WANTED: Snapshots of Bing from the 1930's — 1950's (or news or wire photos) for my collection. Craig Klose, 28 Manchester Place (lower) Buffalo, NY 14213 (716-884-5117).

WANTED: sheet music for "Straight Down the Middle, also 45 rpm recording of this song, preferably with a picture sleeve. I have been a member of Les Brown's Band of Renown for 21 years and have worked with Bob Hope, unfortunately never with Bing. Rusty Higgins, 5607 Obispo Ave., Lakewood, CA 90712 (562-634-1690).

LOOKING for Bing's movies, TV shows and radio shows that have not been commercially released on tape? I might be able to help you. Let me know your needs. I also have tapes by many other artists. Timothy Morgereth, 5 Beach Drive, Baltimore, MD 21222.

STILL SEARCHING to hear the Bing December 25, 1941 Kraft Radio Program before my memory goes or my Holy Cross California headstone is filled in (1924-.....) at the end of my Bing life. As I now freely give away many Bing items, no cost is too great for that 12/25/41 Kraft show. Carmel Gallegos, P.O. Box 1046, Tacoma, WA 98401. Toll free: 800-572-4767 (Code 80).

WANTED: Sheet music for "Pennies From Heaven" and "When I Leave the World Behind," also a copy of the "Southern Memoir" LP. David Lobosco, 2533 Rose Dr., Glenshaw, PA 15116 (412) 486-3893; e-mail, david_lobosco@hotmail.com

WANT ADS ARE FREE FOR MEMBERS WISHING TO ADVERTISE THEIR CROSBY NEEDS AND ITEMS FOR SALE OR TRADE. PLEASE PUT YOUR AD ON A PIECE OF PAPER SEPARATED FROM ANY OTHER CORRESPONDENCE AND SEND IT TO THE EDITOR.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476. E-mail: crosbypage@aol.com

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207
E-mail for *Bing* editor: Macwilmslo@aol.com
Web site: www.users.globalnet.co.uk/~icccircle

CRISSI NEWTON'S WEB SITE: http://www.geocities.com/BourbonStreet/3754/bing.html

DAVID LOBOSCO'S WEB SITE: www.geocities.com/Hollywood/Cinema/6126

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY
President: Michelle Malik
14611 Valley Vista Blvd.
E-mail: ecantor@aol.com

PERRY COMO CIRCLE
Martha Gerhard, President
943 Crawford St.
Bethlehem, PA 18017

DICK HAYMES SOCIETY
c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY
933 Fifth Ave.
Prospect Park, PA 19076
E-mail: AJS1PRES@aol.com

MILLS BROTHERS SOCIETY
c/o Daniel Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727
E-mail: millsbro@epix.net

INTERNATIONAL SINATRA SOCIETY
P. O. Box 7176
Lakeland, FL 33807-7176

KATE SMITH COMMEMORATIVE SOCIETY
P. O. Box 3575
Cranston, RI 02910

NATIONAL ASSOCIATION OF FAN CLUBS
P. O. Box 7487
Burbank, CA 91510. E-mail: LKNAFC@aol.com